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NEW YORK

BACK TO THE NEST

GROWN-UP CHILDREN WHO MOVE BACK IN

BY
MARILYN WEBB

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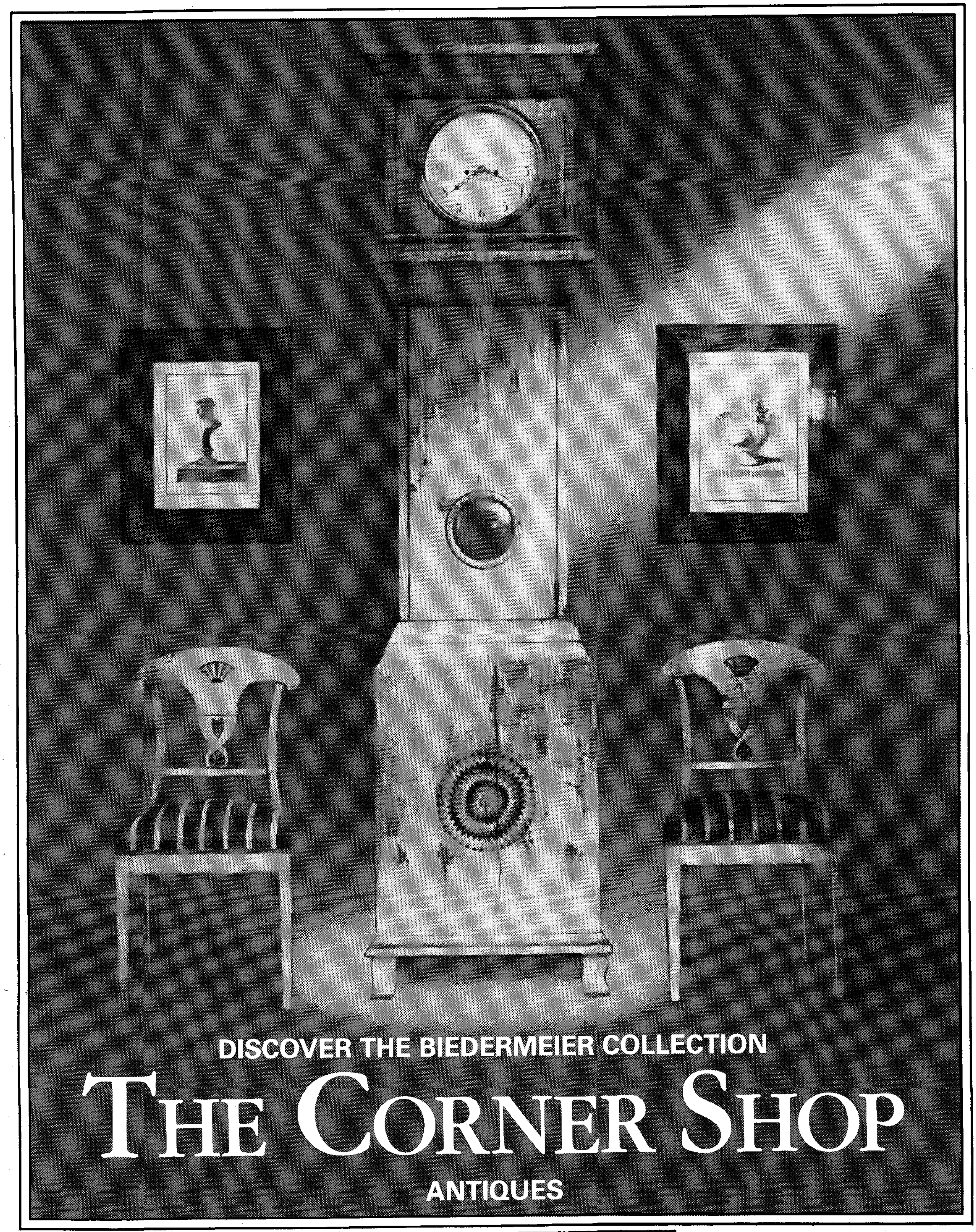
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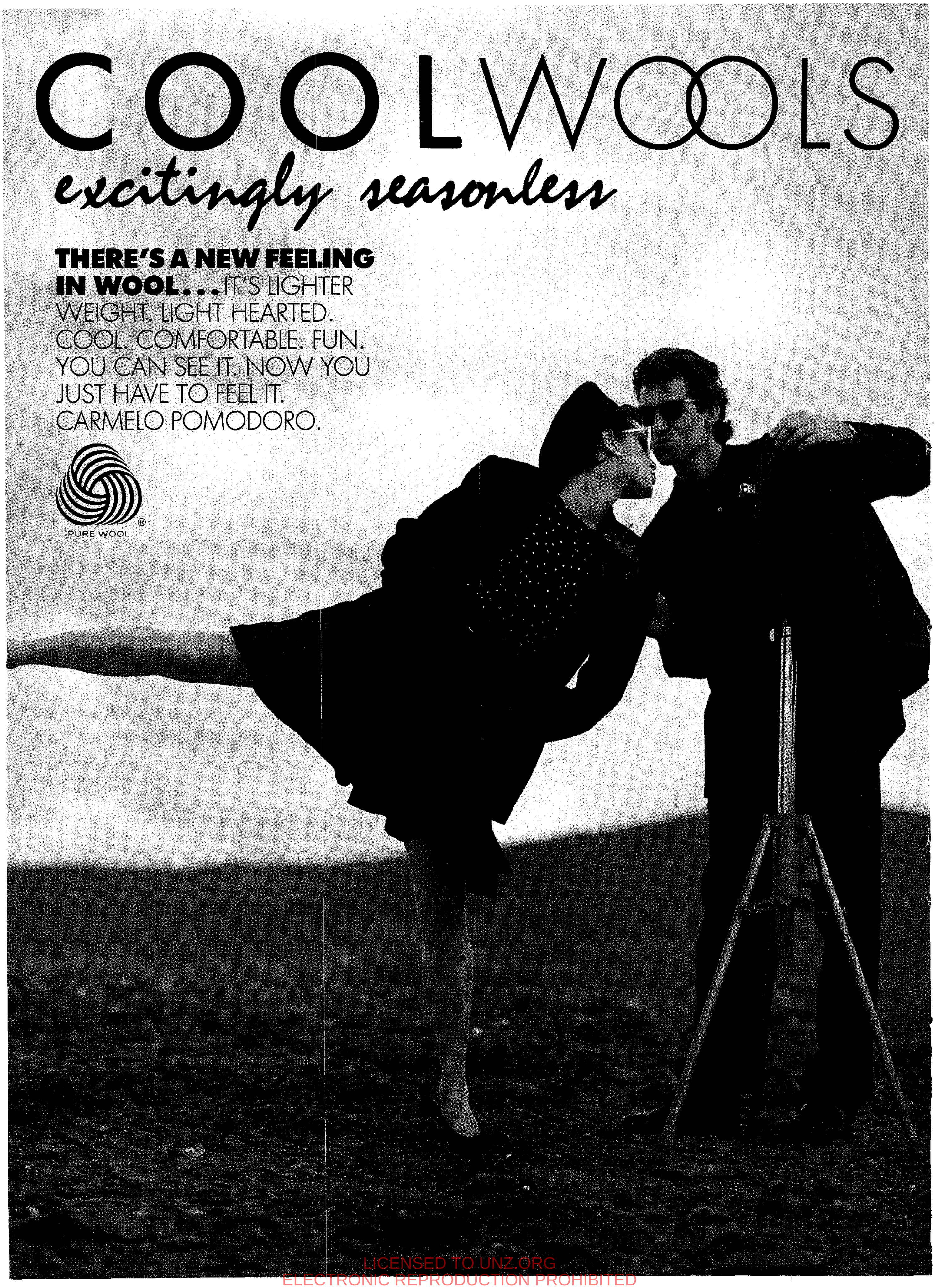
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BY MARILYN WEBB

First there was "Downward Mobility" [by Fran R. Schumer, August 16, 1982], in which baby-boomers realized they were never going to live as well as their parents. Over the past six years, young adults have learned to deal with that truth, and many of them are doing what their seventies counterparts never would have: They're either moving back in with their parents or being supported by them. The back-to-the-nesters and Kept Kids aren't lazy—they just don't make enough money to maintain their styles of life *and* their apartments. "It's *impossible* to begin a career and live on your salary in Manhattan," says one Kept Kid.

34 Please Welcome (*Please!*)... Stevie Ray Fromstein
BY JOHN TIERNEY

Say you were an unknown comedian from Toronto and you were in New York for your Big Break—your first appearance on *Late Night With David Letterman.* On the show, you'd have just five minutes, and the jokes you told could determine your fame, wealth, success, career. Would you lead with the joke about the cop or the one about your ex-girlfriend? Stevie Ray Fromstein, probably the first Jewish comedian trained in the Himalayas, had 48 hours to make just that decision.

40 Fish Story
BY NICK TAYLOR

The shooting of Salvatore Balistreri, 58, had the makings of a gang-war hit: Balistreri, a Sicilian immigrant, was shot in an Italian neighborhood. But the battle he was fighting was more personal than that, involving not Mafia turf but two Village fish markets. The fish-store war is a tale of an immigrant family torn apart by ambition, pride, and greed.

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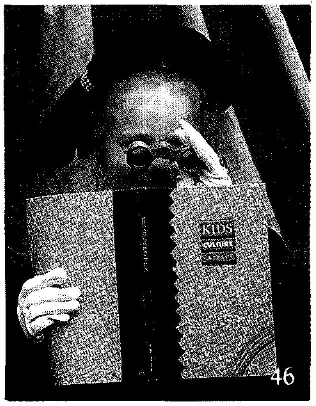

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Cover: Photograph by Joe Standart.
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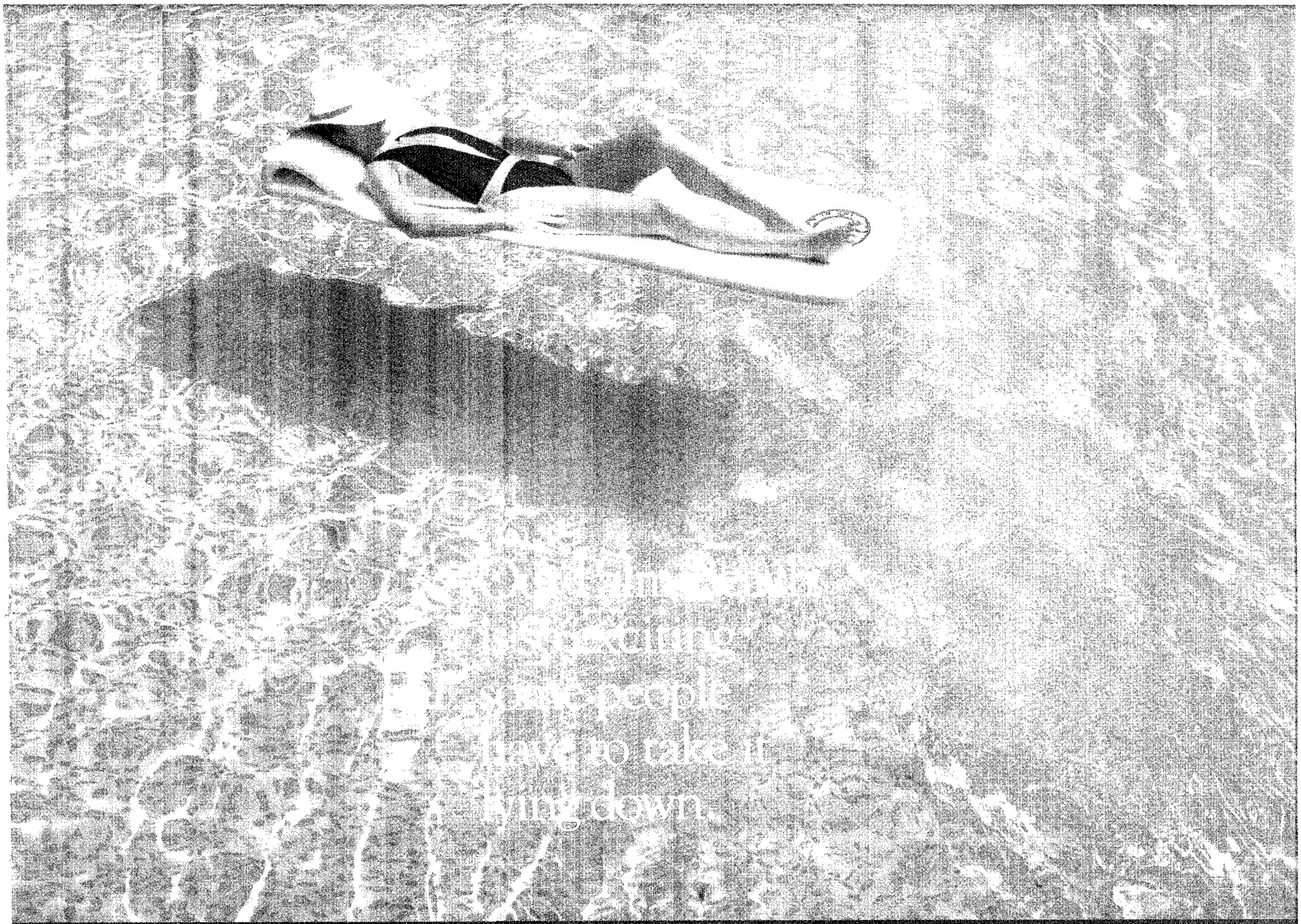

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LETTERS

The Rewards of Money

I'M EXHAUSTED FROM JUST *reading* ABOUT Susan and John Gutfreund ["Hard to Be Rich," by John Taylor, January 11]. If that is what being rich is about, I'd rather remain poor. I have a lot of friends who could spend $20 million on better causes than decorating a six-bedroom duplex.

Tell the truth: "Hard to Be Rich" is a fairy tale!

Helene Golden
Boca Raton, Fla.

I HAD SCARCELY FINISHED READING "Hard to Be Rich" when *The New York Times Magazine* ran a cover story on John Gutfreund and his financial woes. With *Newsweek* proclaiming, "Greed Goes Out of Style," I hope we have heard the last of the Gutfreunds and their extravagances. Perhaps we can all look forward to an era of renewed social responsibility.

Ivan L. Pitt
Troy, N.Y.

NO OTHER NOMINEES ARE NEEDED—Susan Gutfreund is clearly the winner of this year's Imelda Marcos Award for Conspicuous Consumption. And it's doubtful that she'll stop spending, in spite of the fact that Salomon is now swimming upstream.

Fred Tobias
Manhattan

LET THERE BE NO MISTAKE ABOUT IT: Through her hard work as a board member of the Citizens Committee for New York City, Susan Gutfreund has proved herself to be a public-spirited New Yorker. In our efforts to help thousands of block associations and other local groups make life better in all five boroughs, Gutfreund has been generous with her time and her resources, and has contributed many innovative ideas.

Marietta Tree
Chairman
Citizens Committee for
New York City, Inc.
Manhattan

"SNEERING CONTEMPT"? JOHN TAYLOR delivers a heavy dose himself. Susan Gutfreund may be the object of envy and the subject of gossip in her social circle, but since she is neither a public figure nor a criminal, she doesn't deserve such savage treatment.

I also noticed that not one of the society swells who trashed her was quoted by name. Perhaps these "friends" don't want to lose their spots at the Gutfreunds' caviar troughs.

Susan Vare
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

I HAVE BEEN SUSAN GUTFREUND'S PERSONAL fitness instructor for over two years, and I can say that "Hard to Be Rich" was a hatchet job that would make even Lizzie Borden proud. Did the article mention the work Susan Gutfreund has done over the past six years as a member of the board of the Citizens Committee for New York City? No. Did it mention the enormous amount of money she gave to AIDS research, even before it became fashionable? No. Or how about the sleepless nights she has spent counseling and comforting teenage drug addicts?

I don't mean to sound flippant, but if you knew Susan like I know Susan, the article would have been much more balanced. Also, she does *not* come to my classes in a limousine. So much for accuracy.

Beth Silberg
BodyHeat Fitness
Manhattan

JOHN TAYLOR WRITES THAT "PERELMAN, a devout Jew, was celebrating Yom Kippur." This is like saying that Americans "celebrate" Memorial Day. Yom Kippur is *observed,* not celebrated.

Susan Goldstein
Manhattan

"HARD TO BE RICH"? WELL, TO ALL YOU nauseatingly narcissistic, materialistic, selfish, ignorant, overfed, undernourished, purebred, blue-blooded, boardroom, Wonder Bread capitalists out there, try being poor in this town sometime. Try *helping* the poor sometime. Maybe these things would help you realign your priorities.

Jim Brennan
Staten Island

JOHN TAYLOR NEGLECTED TO MENTION many of the positive aspects of John Gutfreund's career. He is on the board of trustees of both the New York Public Library and Montefiore Medical Center. When the hospital was in the middle of a general strike, Gutfreund rolled up his sleeves and washed dishes for patients. I am on the board of Inwood House, a nonprofit residence for pregnant teenagers, so I am also aware of Gutfreund's support of that institution.

Dawn Greene
Manhattan

Correction

In last week's story about office views ["The Glass Menagerie," by Martin Bihl, January 25], Victor Navasky of *The Nation* was incorrectly identified. He is the editor of the magazine.

IT IS SIMPLY *magnifique* THAT SUSAN Gutfreund should embrace things French. After all, it was the French who, in 1793, taught Marie Antoinette how to curb her excesses.

Niles Siegel
Manhattan

Hartfelt Sentiments

CHUTZPA, ARROGANCE, AND A MESSIANIC complex aside, Gary Hart should be commended for continuing the tradition of mediocrity in our presidential-selection process ["The National Interest: The Telltale Hart," by Joe Klein, January 11]. After eight years of Reagan, I was beginning to fear that the Democrats would spoil everything by nominating a competent person for president. Thanks to Hart, it is possible that we will again be choosing between two candidates who are not overqualified for the position.

Hart should resist, at all costs, the temptation to disclose his "new ideas" for changing the direction of the country. This is his affair and should be kept confidential. It is certainly not the business of the press or the public to pry into Hart's personal life.

Earl Barrison
Brooklyn

IF GARY HART IS LOOKING FOR A CATCHY, appropriate campaign slogan, he can find it in *King Lear* (Act IV, Scene VI): "Let copulation thrive."

Harold A. Segall
Harrison, N.Y.

Business As Usual

IN "ASK GAEL" [JANUARY 4], GAEL Greene writes that the Assante family once "co-owned Cent'Anni." Many readers have interpreted this to mean that Cent'Anni is no longer in business. Umberto Assante sold his interest in the restaurant in April 1985, and Raymond Abreu and I now own it.

Gary DeVincenzi
Cent'Anni
Manhattan

NEW YORK

INTELLIGENCER

BY PEG TYRE AND JEANNETTE WALLS

FERRY TALE...AT WOLFE'S DOOR...CLUB SCOUTING...LARRY'S PACIFIC OVERTURES

BROKERAGE HOUSE SELLS FERRY SHORT

Senior executives at Merrill Lynch are trying to stop New York and New Jersey from building a ferry terminal at Battery Park City. They claim that the additional pedestrian traffic from the ferry will "destroy the corporate ambience" of their new headquarters in the World Financial Center, says a top public official.

The ferry, which would carry commuters from Hoboken to Battery Park City during rush hours, was approved by Governors Kean and Cuomo and was to begin operating in 1989. But last week, says the source, the brokerage house's executive committee voted to oppose the terminal because, the board claims, it would "bring an unsavory element" near their building.

"The riffraff they're afraid of is commuters traveling to jobs at companies like American Express and Oppenheimer," says the source. "Most companies would be happy to have public transportation nearby."

Spokesmen for the Port Authority of New York and New Jersey and Merrill Lynch wouldn't comment. Battery Park City head Sandy Frucher would say only, "I'm sure we'll work out any problems with the placement of the terminal."

A REARRANGING OF THE GUARD AT '21'

'21' owner Marshall Cogan has reorganized his much-heralded new management team, Ken Aretsky and Anne Rosenzweig, and put Rosenzweig, not Aretsky, in charge of the restaurant's operation.

"Cogan wasn't pleased with the way Ken was handling the details," says a source at the club. "With both Ken and Anne in charge, there was a lot of friction between the two of them and among the staff. Ken was supposedly the boss, but Anne was calling all the shots." Aretsky, who retains his title as chief executive officer, says he will work on "licensing the '21' name and opening new '21' restaurants."

Both Rosenzweig and Aretsky, however, say that their relationship has changed little and deny reports of friction. Cogan was unavailable for comment, but a spokesman said the change had been made because Aretsky and Rosenzweig "had not been playing to their greatest strengths."

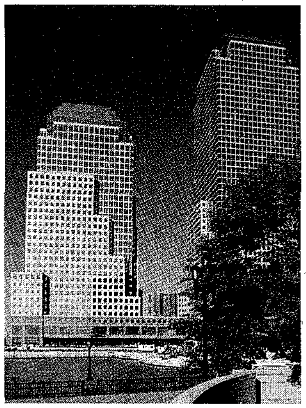
ANNE ROSENZWEIG

HIGH ANXIETY AS TISCH HITS ROAD

CBS chief Larry Tisch, who attended an affiliate-board meeting in Hawaii last week, is quietly making a side trip to the Far East, where he'll visit network bureaus in Tokyo and Peking. Some CBS correspondents there are telling friends that they're afraid his visit means their offices will be the next targets of budget cuts.

Last year, after visiting European bureaus with news president Howard Stringer, Tisch approved cuts that slashed foreign operating budgets there by about a third.

But CBS spokesman Tom Goodman says, "There is no need for anyone to worry. No more cuts are planned. In fact, we're back to hiring at CBS News."



BATTERY PARK CITY

BONFIRE HEATS UP HOLLYWOOD

Several top Hollywood directors are vying to work on Tom Wolfe's *The Bonfire of the Vanities.*

The movie version of Wolfe's best-seller is being produced by Jon Peters and Peter Guber, who also teamed up on *Innerspace* and *Flashdance.* A source close to the project says Australian Peter Weir, who directed *Witness, The Mosquito Coast,* and *The Year of Living Dangerously,* and Lawrence Kasdan, who directed *The Big Chill* and *Body Heat,* are being considered for the project. The source adds that *Moonlighting* executive producer Glenn Caron, who just finished directing his first feature film, *Clean and Sober,* with Michael Keaton, is also being considered.

Peter Guber refused to comment, but the source says, "They work fast and want to get this project under way as soon as possible. They will probably be ready to announce the director sometime next month."

TOM WOLFE

FEUDING 'N' FUSSING DOWN AT *FORBES*

Staffers at *Forbes* magazine are talking about the infighting between top writers Dick Stern and Allan Sloan and their colleague Susan Lee.

One source says that the fight started just after Black Monday, when Lee, who writes on economic policy, told editor Jim Michaels that she doubted the accuracy of a story Sloan and Stern had written on the market crash. The two men retaliated, the staffers say, by openly criticizing Lee's regular col-

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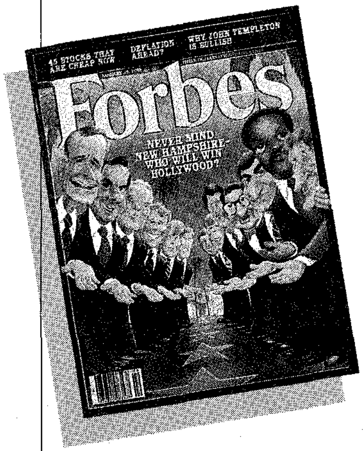
MAGAZINE ROW...MAYOR OFF COURSE...ART & LETTERS...TOQUE TALK


45 STOCKS THAT ARE CHEAP NOW
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WHY JOHN TEMPLETON IS BULLISH
Forbes
NEVER MIND NEW HAMPSHIRE—WHO WILL WIN HOLLYWOOD?

MAGAZINE COVER

umns. And last week, Sloan and Stern wrote a story about the problems of using academic theories to explain the stock market. Staffers say the story is a thinly veiled attack on Lee, a former professor at Columbia University.

"Michaels canceled story meetings, and editors say he doesn't want those three in the same room," says the source. "He warned them that if they didn't stop attacking each other, their jobs would be at risk." Stern and Lee wouldn't comment; Michaels couldn't be reached. Sloan says, "The story wasn't an attack on anyone."

MEDIA NOTES FROM ALL OVER

The former editor of *The New York Times Magazine,* Ed Klein, has been talking to writers and art directors about starting a magazine on the media industry. Klein, a ten-year veteran of the *Times,* was replaced as editor of the magazine last October. The new magazine will be an upscale monthly concentrating on media figures in New York and around the world.

"The magazine would appeal to people who are fascinated by the media," says Klein. "I've gotten a good response from investors, but I'm also pursuing other options, including two opportunities to run major magazines.". . .The managing editor of *People,* Jim Gaines, has asked art directors Roger Black, Nancy Butkus, and Hans Teesma to submit design ideas to help make *People* look more contemporary. The cover design, says a source, will not be changed, but management wants "a cleaner, more updated interior."

DID KOCH DETOUR IRK GOLDEN?

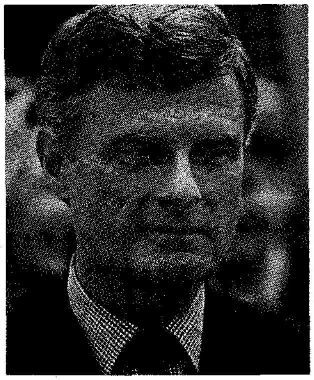
City Hall watchers are talking about how Mayor Koch tried to upstage Brooklyn borough president Howard Golden on Martin Luther King Day.

The mayor and Golden have been feuding since last fall, when Golden and two other borough presidents sued the city over the building sites of shelters for the homeless.

On King Day, Koch, who had refused to attend the official Brooklyn celebration that Golden organized, went to memorial services at two churches in Brooklyn. "Koch just couldn't resist the chance to lure the press away from Golden's event," says one observer.

Golden says, "It is sad if that was one of the reasons Koch came to Brooklyn."

A spokesman for the mayor, Larry Simonberg, says that Koch wasn't interested in the coverage. "The mayor felt it was important to attend as many church celebrations as possible."



RICHARD FEIGEN

FEIGEN PLANNING ART OF THE DEAL

Art dealer Richard Feigen, whose clients include Saul Steinberg, Mark Goodson, and Henry Kravis, has signed a deal to write a nonfiction book about the art world for Knopf.

Feigen, who has been a dealer for more than 30 years, handles paintings by such artists as Picasso, Monet, and Rembrandt at Richard L. Feigen & Company on East 79th Street.

The dealer's editor, Knopf associate publisher Vicky Wilson, says Feigen is looking for a co-author for the book, which is due in 1990.

Feigen, who played himself in *Wall Street,* says he wants the book to be filled with interesting detail but is concerned about divulging too much about the often fiercely private art world. "If I were to tell the specifics of certain deals that I know about, it could mean that some very important people in foreign countries would end up in jail," he says.

MODERN FARE FOR ANTIQUES CENTER

The owners of Prunelle are opening a restaurant in Place des Antiquaires, the antiques center at East 57th Street. Harry Cipriani was expected to open in the space, but the deal fell apart last month. The new restaurant, which may be called Cafe des Antiques, is expected to open sometime this spring, and co-owner Pascal Dirringer says it will serve simple, updated classic French dishes.

FRANKIE AND JOHNNY

FRANKIE AND JOHNNY GOING TO THE MOVIES

The Off Broadway play *Frankie and Johnny in the Clair de Lune* is about to be optioned by Paramount. Mike Nichols, whose current project is the television show *The Thorns,* is said to be interested in the play.

The two-person drama, which was written by Terrence McNally, is a dissection of the sexual and emotional intimacy between two middle-aged single people. It has been running at the Westside Arts Theatre since December. Nichols did not return calls for comment. McNally's agent, Gilbert Parker of the William Morris Agency, would say only, "A deal has been negotiated, but I'm not at liberty to disclose any other information."

Photographs: center, Derek Hudson/Sygma; bottom, Peter Cunningham.

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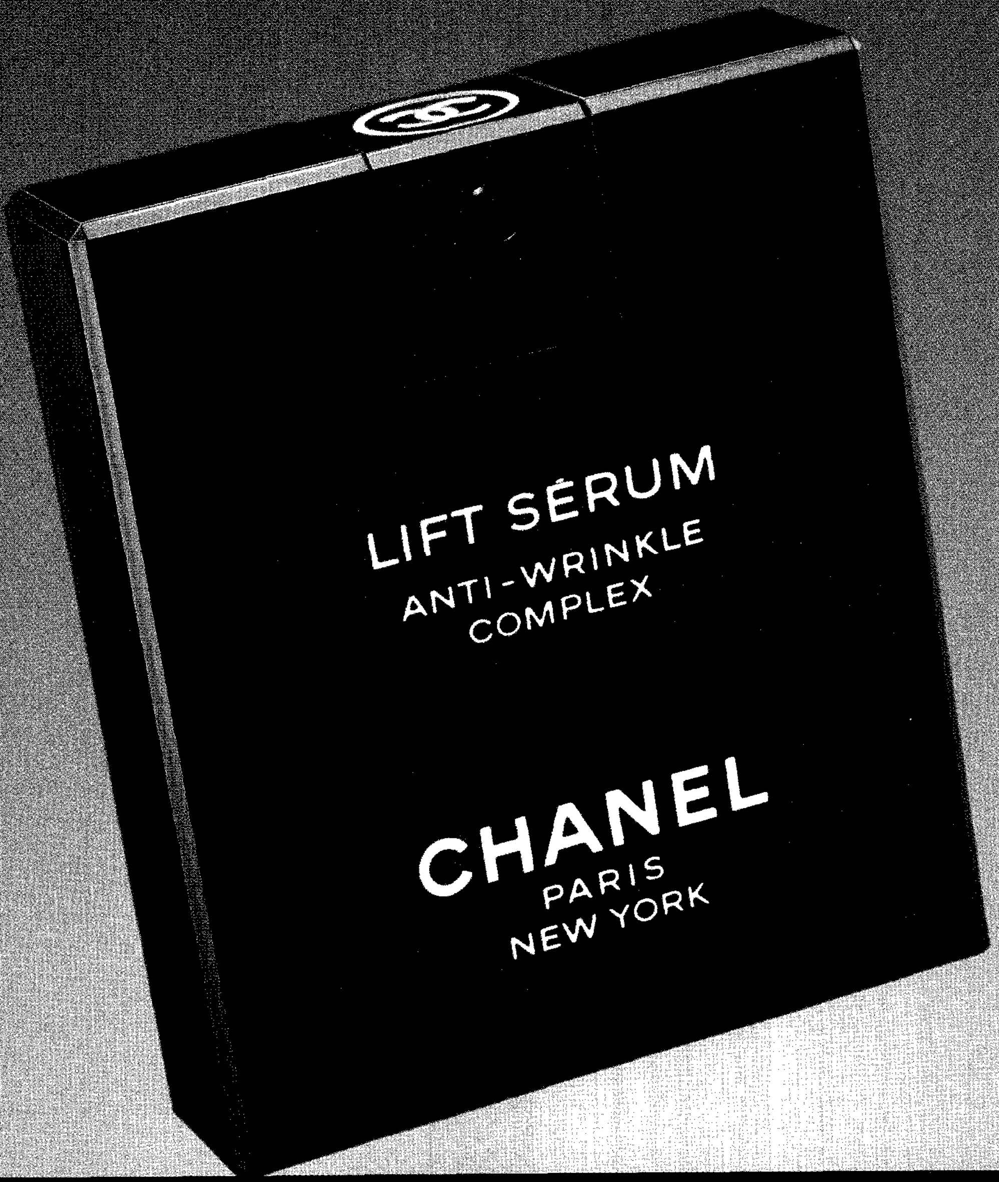

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WOMEN'S WORK

CHINK IN THE OLD-BOY NETWORK: *Anda, Bokuniewicz & Scotti and Lotas Minard Patton McIver have experienced both pride and prejudice.*

TWO NEW 'FEMALE' AGENCIES

ONE IS AN ARTSY AD AGENCY AT THE corner of Broadway and Spring Street; the other is a mainstream shop on the forty-fifth floor of the Chrysler Building. One has concentrated mostly on Manhattan clients, doing ads for the Gotham Bar and Grill and the 92nd Street Y and designing book jackets and museum posters. The other has ventured beyond the Hudson, and now represents such packaged-goods giants as S. C. Johnson & Son, Noxell, and Thomas J. Lipton. SoHo's Anda, Bokuniewicz & Scotti and midtown's Lotas Minard Patton McIver are also run by women. And last year, they may have lost the chance to pitch some business for that very reason.

In post-feminist 1988, the idea of a female ad agency or two shouldn't be startling. Although executives at both fledgling shops downplay their gender, others tend to see little else. "We're often asked what it's like to be a four-woman agency," says Sally Minard of LMPM. "It's a question that surprises, because it's an accident of birth rather than a plotted design. I doubt if anyone has ever said to [the larger agencies], 'What's it like to be four men starting up?' We're disturbed by being branded feminine or feminist, and at the same time, we realize it's what gives us our newsworthiness and distinctiveness."

But this attention can also be a hindrance. "We've heard of at least one client, a local hospital, that wouldn't do business with us because we're four women and they confessed they wouldn't feel comfortable," says LMPM's Judy Lotas. "We don't know how many others decided that and didn't let us know."

AB&S has had similar experiences. In 1985, Tellabs, a Chicago-area computer company, flew Ann Anda, Carol Bokuniewicz, and Elena Scotti to its headquarters to pitch the account—and booked the three women into one hotel room. "It was a pajama party," sighs Bokuniewicz. The next day, over lunch, one of the clients asked Scotti if Betty Friedan was her heroine and the agency her feminist statement. "It was an expression of business interest," a stunned Scotti replied.

Today, she observes, "It's taken us longer to get clients' confidence than, say, two men and one woman, and I still think there's some way to go. But while the barriers aren't down completely, they're down far enough for people to prove themselves and get someplace." Adds Anda, "True, certain men would be extremely uncomfortable with us, and a lot of 'corporate culture' would be.... Advertising is still largely an old-boy network, but we're a chink in that network."

They're not the first chink. Mary Wells Lawrence might have claimed that distinction 22 years ago, when (albeit with two male partners) she formed Wells Rich Greene. Lawrence parlayed her feminine approach into an advertising extravaganza—featuring, in one airline campaign, brightly colored planes and Pucci uniforms for the flight attendants. In 1972, the nation's first truly all-female agency, Hall & Levine of Los Angeles, became a subsidiary of Foote, Cone & Belding. And in 1986, Miami-based Beber Silverstein & Partners, led by Joyce Beber and Elaine Silverstein, ran up $70-million in billings as Florida's No. 1 agency. (It suffered a setback last year, however—reportedly with a net loss of $30 million in billings.) Indeed, it seemed as if advertising—which reflects national sensibilities—had absorbed feminism and allowed women leaders to emerge.

Recently, though, after a misstep by the highly touted Minneapolis agency Fallon McElligott, it appeared that some members of the industry hadn't come very far. U S West, a regional phone company, dumped Fallon from its $10-million account after fallout over an ad featuring three of *Dynasty*'s female stars under the headline BITCH, BITCH, BITCH. Dr. Neala Schleuning, the director of the women's center at Mankato State University in nearby Mankato, Minnesota, where the ad was unveiled, wrote to protest its negative stereotypes of women. A Fallon McElligott employee sent her a sarcastic note of thanks, along with a photo of a naked African boy whose mouth is pressed against the backside of a cow. (The note suggested that she pay the two a visit.) Schleuning notified a statewide group of women's organizations, which in turn asked the agency to explain. Founders Fallon and McElligott wrote separately, offering to pay Schleuning's fare to Africa and sending a pith helmet and a mosquito net. Only after the women's group forwarded the correspondence to Fallon clients—and U S West ended its relationship with the agency—did Fallon executives apologize. While such Neanderthal behavior may have scarred Fallon McElligott, the resulting brouhaha is unlikely to send hordes of clients to the two female agencies.

Anda, Bokuniewicz & Scotti was founded three and a half years ago by BBDO associate creative director Ann Anda, now 50; designer Carol Bokuniewicz, now 33; and fund-raiser Elena Scotti, now 35. Bokuniewicz, who'd collaborated on record covers for Talking

Photographs: left, Shonna Valeska; right, Rick Maiman/Sygma.

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Issue 12-2-85, Maurice Sendak by Peter Serling

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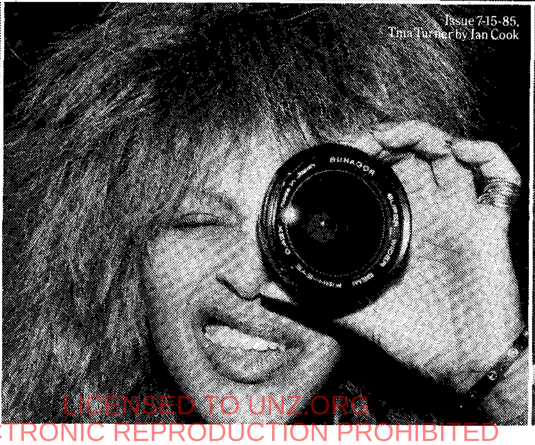


Issue 7-15-85,
Tina Turner by Ian Cook

Heads and tour posters for Billy Joel, met Scotti while producing Carnegie Hall's annual report. Later, Scotti was introduced to Anda, who had left BBDO after ten years to write murder mysteries in Maine and set up a theater, and the two hit it off. They produced some cabaret and a couple of Off-Off Broadway plays; as a friendly gesture, Bokuniewicz designed stationery and a logo. In January 1984, over dinner at Downtown, Anda voiced a thought that had been percolating in the mind of each: "Why don't we form an agency?"

With a kitty of $4,500, the three started out in "a broom closet" on lower Fifth Avenue, where Bokuniewicz kept a larger office. (Indeed, clients and prospects were ushered into her conference room.) They soaked up information, growing frightened only when they realized how little they knew and how much they had to learn. "At BBDO, I lived in blissful ignorance," recalls Anda. "I never needed to know the nitty-gritty. I waved my hand and someone arranged everything." Here, Anda and her colleagues were doing the arranging.

Their first ad, in the Sunday New York *Times,* was for a retrospective of works by performance artist Meredith Monk. Scotti phoned the newspaper six times to make sure the sales rep and production department had received and processed it. Each woman bought the *Times* Saturday evening to see their communal effort, and each one was thrilled.

Soon, Downtown became an official client, followed by the Gotham Bar and Grill. But AB&S wouldn't agree to take the restaurant's account until a new chef was hired. Once the kitchen was in order, the agency recommended a forties theme—to recall the glamour once associated with the name "Gotham." Indeed, the women sought to transform the restaurant into a "modern Rainbow Room rather than a scene," says Scotti.

A friend at American Express helped the women land some direct-marketing assignments there, but when that work led to a Christmas poster for the Boston subways, Ogilvy & Mather, which has an exclusive contract with American Express, balked. Next came BBC International, the licenser of OshKosh B'Gosh shoes and the firm's largest account. The women, all childless, were unfamiliar with Saturday-morning cartoons but were convinced that BBC's cartoon-character ads had to go. Their Norman Rockwell–type campaign pointed BBC's trade ads in a new direction—and earned AB&S the consumer account.

In 1985, AB&S pitched the 92nd Street Y, but failed to win its business. The agency kept in touch with the public-relations department, however, and a year later the persistence paid off. Other work started to flow in, including dust jackets for Warner Books and Macmillan. Soon, AB&S mailed brochures and letters to 200 prospective clients. The result: a project for CBS and one for Mikasa. Today, the agency bills about $2 million.

"We haven't been aggressive about new business yet, but with a staff of six [including one man] in place and affiliates in research, media, and marketing lined up, we're ready to begin," says Scotti. "We're aiming for bigger-budget accounts . . . to do TV work and to shed our image as a creative boutique. While we feel that art leads industry and that our work is subtle, gentle, and appropriate—we're not irreverent or shocking—we also feel we no longer operate as a creative boutique."

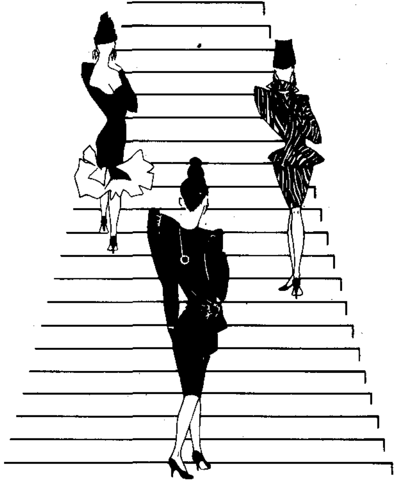
LMPM never did. Three of its founders—account executive Sally Minard, 45, and creative types Judy Lotas, 45, and Karen McIver, 40—had worked together at SSC&B, the powerhouse packaged-goods agency. They teamed up on Bristol-Myers, Breck, and Noxell and helped develop Carefree panty shields for Johnson & Johnson. Lotas's younger sister, Joanna Patton, now 40, visited New York in 1973, camped out on Lotas's sofa, and never went back to Miami. After working for Louis Nizer, she joined L'Oréal Lancôme and eventually was responsible for marketing and new ventures. Minard and McIver left for other agencies, but the four women kept in touch and batted around the idea of forming an agency. Somehow, the timing was always wrong.

Just over a year ago, on New Year's weekend, Lotas and Patton retreated to a spa and, during a five-day fast, decided the timing was right. McIver consulted a psychic, who agreed. In May, the four moved a Steinway baby grand into the Chrysler Building and set up shop. They had no clients, but friends, aware of their 80-odd years of collective experience, mentioned them to S. C. Johnson. A week later, they won a $4.5-million assignment from the company for Curél moisturizer and new-product ideas.

Subsequently, Noxell Corporation asked LMPM to expand its Cover Girl brand, and Thomas J. Lipton wanted the agency to turn around its 100-year-old Knox Gelatine. (Magazine ads picture a chocolate-caramel-nut concoction: "Knox makes it easy to make," claims the ad. "The taste makes it hard to share.") The agency now bills more than $13 million.

"People figure that because we're new and small, we're dying for their business," says Lotas. "We figure there's no point in spending this much talent on a little account that we're not interested in. Because we come from major packaged-goods accounts, we expect to continue to serve what we've grown up on."

Minard adds, "We may have a harder time getting a car account than an all-male agency has getting tampon business. But there's plenty of business out there—and you can't fight the whole world." ■



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TWILIGHT OF THE DWARFS

WHY NOBODY GETS TURNED ON

ON THE MORNING AFTER HIS FIRST DEBATE as a born-again candidate, Gary Hart gazed at the headline in the Chicago *Tribune* with quiet satisfaction: HART FIELDS THE BIG QUESTION, THEN JUST BLENDS IN.

"Who'd have thought it?" Hart said.

"Thought what?" I asked.

"Oh, that we'd come so far in just 30 days," he said. "Leading in the polls, organized in Iowa and New Hampshire, and doing okay last night."

Well, that was one way to look at it. A more plausible—and more common—assessment was that Hart's brief career as a wild card in the Democratic presidential race had ended at the Des Moines *Register* debate. Afterward, the sighs of relief were audible enough to drown out the jazz trio at the Hotel Savery bar, where Democrats and reporters gathered to chew over the latest twist in this wonderfully muddled campaign. None of the pros had given Hart a shot at the nomination, but most acknowledged his mischief-making potential: What if he blew the other six away in the debate? What if he seemed larger than life onstage? What if the force of his "new" ideas pushed the others into the background? And even if none of that happened, wouldn't Hart somehow, subtly, change the chemistry of the race?

Nope. Nothing happened. It was remarkable. Hart didn't just *blend in;* he vanished, and promptly, too, as soon as Jim Gannon, the *Register's* editor, asked him the Donna Rice question. "He seemed to choke on that one," said a rival candidate. "After that, he just wasn't a factor."

But it wasn't only that: Hart seemed disoriented. He was an outsider, playing in what has become a rather ornate ritual for the Democrats. The Dwarfs—I use the term affectionately—have become a well-worn road show, a political version of the Harlem Globetrotters: Their debates have the look and sound of contention but are nothing more than elaborately staged dribbling exhibitions. Unlike the Globetrotters, who always "win" their games, none of the Democrats wins or loses, but everyone does get a chance to score. Each does his thing: Jesse Jackson asks how many in the audience own a VCR, then how many own an MX missile. The punch line: "We make what no one wants to buy." Al Gore, who, like Jack Benny, seems to have remained 39 for an awfully long time, points out the similarities to 1960, when the oldest president up to that time (Eisenhower) was replaced by the youngest (Kennedy). Bruce Babbitt stands up; Paul Simon waggles his earlobes. The Dwarfs do not whistle "Sweet Georgia Brown" in unison, but they might as well. They have more in common than not—and the one thing they have *most* in common is the bizarre experience of participating in this process.

LET'S GET SMALL: *Hart fits right in with Dukakis and Jackson.*

In the moments before the Des Moines debate, reporters watching television monitors in the pressroom were able to see the candidates greet one another onstage. Hart stood alone, arms crossed tightly, as Dukakis and Jackson seemed to engage in an animated conversation, ignoring him. Others appeared; backs were slapped, jokes exchanged. Babbitt wandered over, shook Hart's hand; Duke and Jesse continued their conversation, ignoring Hart. There were giggles in the pressroom. "See," someone said. "They're *ignoring* him." But I found myself wondering about another aspect of this remarkable scene: What on earth were Michael Dukakis and Jesse Jackson discussing so fervently? Was it possible that those two, as different as any two human beings imaginable, had become *pals* in the course of the game?

"Yeah, it's true," Bruce Babbitt had ruminated several weeks earlier. "We *have* developed a certain sense of community. We're kind of like a bunk in summer camp. Everyone has his assigned role by now. There's the smart aleck, the straight arrow, the guy who never makes his bed. You're irritated by each of them, but you love 'em, too."

The rivalries are intense, of course, but it's been fascinating to watch the relationships evolve: Everyone seems to like—and maybe even respect—Jackson, who was regarded as a demagogic interloper at first. Dukakis and Gephardt, harsh rivals at first, seem to have developed a certain technocratic affinity for each other. In Des Moines, they did a nice little comedy routine about whether a factory they'd each visited was in Bettendorf or Davenport, Iowa. "Maybe we should travel together," Gephardt suggested. "It would save money."

But in a sense, they've all become fellow travelers now. If they have been dwarfed, it is by the process that holds them hostage—and, as often occurs with hostages, there is a certain security in their captivity now, which they've come to depend on and enjoy.

Differences exist—on trade, taxes, and so forth—but those have been overwhelmed by the canned nature of the proceedings. The candidates routinely talk about the importance of this election, which is inevitably described as a "turning point in our nation's history," but there is no sense of urgency about it. There is no passion to the race; it may well be decided—in Iowa, at least—by the technical efficiency of the competing

Photograph by *Des Moines Register*/Contact Press Images.

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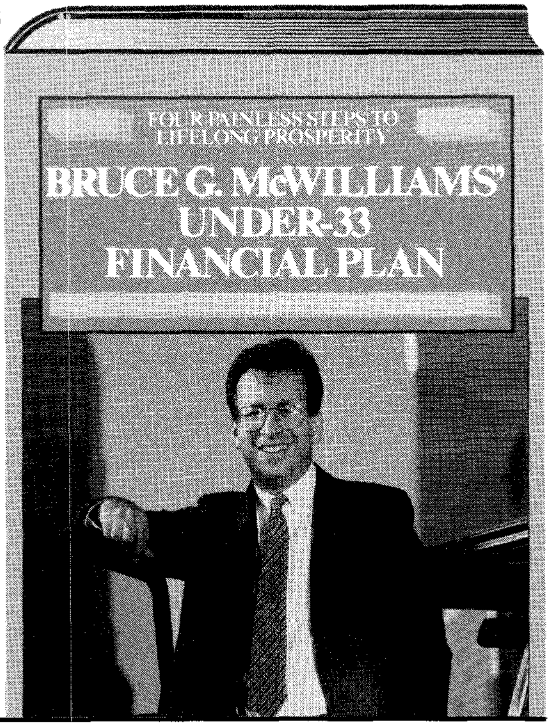
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organizations. There is nothing even vaguely resembling the fierce, class-based enmity that scars the contest between Bush and Dole; those guys really don't like each other. These guys sort of do. And so Hart—to carry Babbitt's analogy a step further—was in a terribly awkward position: a new camper (with the political equivalent of acne) joining the bunk in midsummer.

"Given the format," says Alan Baron, the Washington political analyst, "and the lack of a cutting issue in this campaign, it's almost impossible to distinguish yourself without doing something wacko."

The format. The lack of a cutting issue. Does anybody—*out there,* in the real world—even care about this race? How have the Democrats got themselves into such a fix? A short history of political dwarfology might yield some answers.

Jimmy Carter was the patriarch of dwarfs. He was the first "unknown" to utilize the Iowa caucuses to vault himself into national prominence. If it weren't for Carter, such long shots as Bruce Babbitt, Dick Gephardt, and Paul Simon wouldn't even be *in* this race. But Carter was also the philosophical godfather of this bunch, a point often overlooked. Remember? He was a Sun Belt technocrat in love with ideas like synthetic fuels, a budget-balancing (well, almost) fiscal conservative who ticked off the old smokestack constituencies (the AFL-CIO and Tip O'Neill thought he was a jerk), an idealistic, arms-controlling neo-isolationist on foreign policy. But the messenger was so grievously flawed—and terribly unlucky—that the message (which some have called neo-liberalism) was never tested.

Still, more than any other politician, Carter set the Democratic Party's agenda for the eighties, and—this is truly strange—Gary Hart was his firstborn son. Hart, a Ski Belt technocrat, carried the Carter agenda into battle against Walter Mondale, who was portrayed as Carter's nominal heir but actually was the last gasp of the Democratic Old Guard. There was a wonderful moment in an early-1984 debate when Hart asked Mondale to name three issues on which he differed from Lane Kirkland of the AFL-CIO. Mondale either couldn't or wouldn't; if he had, he might have fared better. It wasn't honesty about the need for higher taxes that scuttled Mondale; it was guilt by association—with labor, blacks, homosexuals, feminists, all the screechy people.

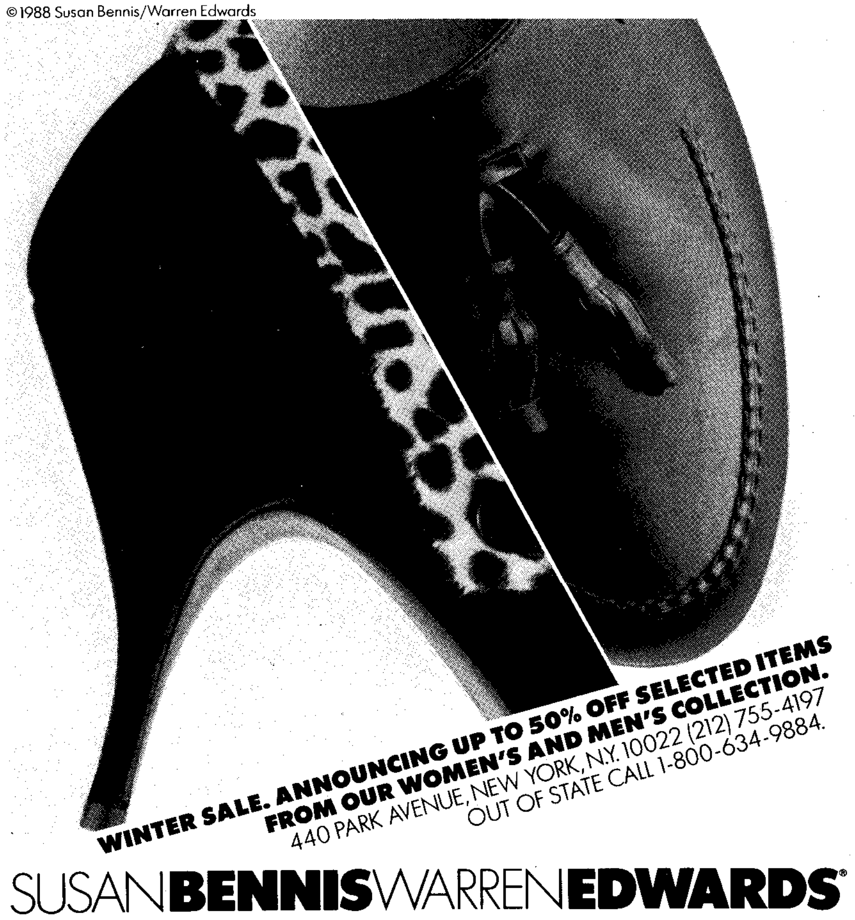
There are, I know, some Hartophiles who'll dispute the characterization of their man as Jimmy Carter in cowboy boots (and more than a few Georgians who'll raise the issue of personal morality). But Hart's new ideas were, essentially, Carter's old ones—and they were the agenda that, with a few exceptions, united most of the Democrats at the beginning of this campaign. If there was one principle that cut to the heart of the stump speeches that Democrats (excepting Jackson and Simon) were slinging early on, it was Hart's nostrum on national defense: "More isn't better. Less isn't better. Better is better." It is only a short step from there to Michael Dukakis's assurance that welfare reform is important because it will ultimately save money by getting people off welfare. Call it techno-humanism.

And so it shouldn't have been a surprise that Hart seemed so unexciting in Des Moines—especially when his opponents chose not to chastise him on the moral issue. In most cases, his ideas were theirs; his disagreements with the field were in the fine points; his strengths—particularly his knowledge of the Pentagon—were too complex and obscure to show off while the competition was whistling "Sweet Georgia Brown."

Watching his precipitous diminution raised other basic questions: How good is the Carter–Hart–dwarf–techno-humanist message anyway? When has it ever worked? Where is the constituency for it? Is the fatal flaw a lack of passion? Is that part of the reason the debates have been so blah?

The candidates who've done the best lately are those who've strayed from the reservation. Simon caught on for a while by claiming to be an old-fashioned Hubert Humphrey Democrat (lately, his essential weirdness—the budget-balancing business—seems to be catching up with him). Gore began to pick up support down South when he jettisoned aspects of the Carter-Hart foreign policy. But the most striking example is Gephardt, a classic techno-humanist whose campaign seemed to have died of terminal blandness several months ago. Suddenly, he's hot as a pistol. Why? Because suddenly, he's a fire-eating populist, blasting the corporations, blasting the Koreans for the "nine . . . taxes and tariffs" they place on American cars entering their country, blasting the "Establishment" that would prevent him from helping small farmers (by raising food prices for the rest of us). All of the above—Simon, Gore, Gephardt—are appealing to atavistic segments of the New Deal coalition.

So, is that the answer? To look back and pander? It's what seems to be working. Once, there was a hope that this generation of Democrats might come up with a coherent vision of the smaller, more complex and economically integrated world we seem to be inheriting—but perhaps they *have,* and maybe the limits involved aren't so alluring to red-blooded American civilians, and maybe that's a small part of why we call these guys dwarfs. ■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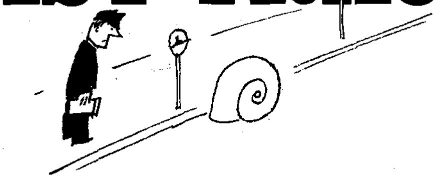


EDITED BY ERIC POOLEY

TRUE TALE

Trouble on the Line

I HAVE LIVED IN NEW YORK for almost fifteen years, but never on the Upper East Side. Nor have I ever aspired to a move uptown, as many in the downtown crowd secretly do. In fact, except when eating popcorn in movie theaters, I haven't spent more than a few hours, total, in that region in years.

I cannot imagine living anywhere other than the West Village, though I confess that my wife travels often to the Upper East Side ("Business," she insists). And if I can stroll over to Bleecker Street and buy an accordion file at Pierre Deux for $42 or a bouquet of roses at Twigs for $120, what is the Upper East Side for?

And then there's always the question of what to talk about with the natives. ("Had any good, overpriced meals lately?") Such deep conversations have usually been carried on over the telephone. But recently, my attitude toward the Upper East Side has infected my phone, too.

It started last spring. Every time my friend Steve called from his parents' place at 87th and Second—*every* time—an ear-piercing squeal came through my receiver, forcing us to hang up. The contagion spread. My wife began getting calls from the Upper East Side ("Business," she insisted), and there was that confounded eardrum-busting noise again.

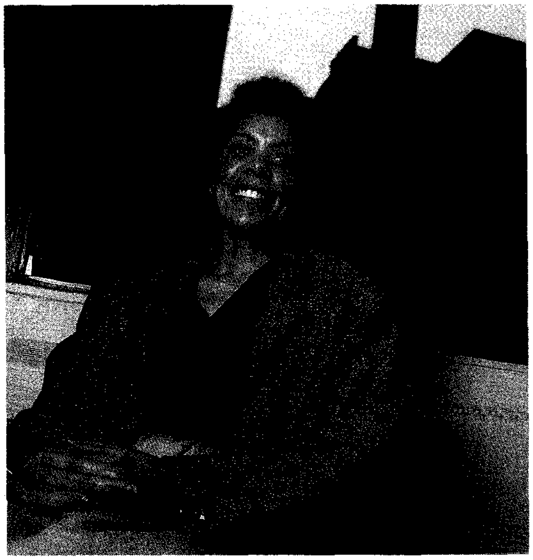
I've informed the people at New York Telephone of my communications problem with the Upper East Side, and they are investigating. So far, they've found nothing wrong. I suspect they won't—this is bigger than even the phone company. In New York City, it seems, some distances just cannot be traveled. EDWARD TIVNAN

BRIEF LIVES

FOR HUNGER'S SAKE

"THE CITY'S RESPONSE TO THE HUNGER crisis has been inadequate," says Pamela Green. "Private voluntary organizations are feeding the hungry. That's not the way it's supposed to be. The government should feed the hungry. The private corporate sector should help."

That's not an unexpected sentiment coming from Green, 39, one of the city's leading advocates for the hungry. What *is* unexpected, though, is that the Koch administration tapped this vocal critic to head its new Office of Food Programs and Policy Coordination, where she'll try to make sense of the city's jerry-built emergency food program. Pam Green in city government, she says with delight, "is like the fox in the chicken coop." But sitting in a suite of empty offices, Green warns that her joining the administration doesn't mean she'll compromise. "I'm not here to placate. If I'm not effective, I'll leave. But believe me, I'm in for the long haul."



Green: On the inside now.

Eleven years ago, Green, a lending officer in the New York branch of a Chicago bank, quit to "be useful." In 1984, she became head of the Hunts Point food bank. There, with the polished aggression of an M.B.A., she persuaded local food manufacturers to donate products to stock emergency pantries and soup kitchens. While at the bank, Green saw the erosion of welfare and the return of widespread hunger. She watched the number of private food pantries and soup kitchens here rise from 50 in 1983 to over 500 today—providing more than 1.2 million meals a month.

"That has happened with no planning," says Green. "It's just folks struggling to keep their local soup kitchen open. After all, what happens to the hungry when a soup kitchen closes?"

As the mayor's hunger expert, Green will develop policies that she hopes will make soup kitchens unnecessary. But first, she has to learn the ways of the city's bureaucracy. A month after she asked the mayor for a fourteen-member team, Green still has no staff. She sometimes screens her phone calls by pretending to be her own secretary.

"I'm not frustrated yet," she says. "People here *do* want to provide effective services to the hungry." She smiles her tough smile. "With a push in the right direction," she says, "I think they will." PEG TYRE

Photograph by Ken Collins. Illustrations: top, Guy Billout; left, Josh Gosfield.

SCENES

Dance to the Music

On a frigid January evening, 75 teenagers are milling around near the main room of 4D, the dance club on West 55th Street. A velvet rope is stretched across a hallway to keep them from straying. On the other side of the rope is the set of a new TV dance show called *ID—It's Dance* and a tall, exhausted stage manager, who's pep-talking the kids through a bullhorn. "Get ready to come out for two more master mixes," he tells the crowd of fourteen- to eighteen-year-olds. Then he walks away, leaving the teens to mill about some more.

The dance floor is empty except for the furtive dashings of grips and techies. Five male dancers take the stage and practice a tightly choreographed three-minute spot. The stage manager brings in a group of ten teens, positions them, and goes off for more. When all the teens are in place, the "master mix"—blended disco, funk, rap, and Latin percussion—starts, and the stage manager tries to make himself heard over it. "When the five dancers strike a pose and hold it," he says, *"boom.* You all rush in and dance."

The camera rolls, the five dancers shake and then freeze, and the kids rush in with a happy explosion of pent-up enthusiasm. They're smart enough to tell when a producer is coming to town to exploit them and their scene, and that's not what's happening here.

More than just a dance show, *ID* (Saturdays at noon on Channel 9) combines music with magazine-style segments like "Movers and Shakers" (role-model profiles) and "Body Shop" (street fashion), as well as such serious topics as "Sex, AIDS, Pregnancy, and Birth Control." It's the brainchild of New York producer Roberta Friedman, whose video work has been shown in the Whitney Biennial, and IRS World Media president Paul Colichman.

"We wanted to create something we'd want to watch ourselves," says Colichman.

Today's episode features Rick Astley, this week's No. 1 pretty British pop star, who arrives to lip-synch his hit, "Never Gonna Give You Up." As director Carlos Grasso sends the hand-held cameras weaving through the crowd, that harried stage manager is still trying to round up stragglers offstage.

"Are you one of the dancers?" he calls to a woman who's wearing a carefully wrapped scarf for a skirt. She can't hear him.

"You need your bullhorn," someone tells him.

"I know. I lost it somehow," he says, and disappears behind a monitor, chasing the girl in the scarf.

JILL SELSMAN

CHOW

IT'S AUTOMAT-IC

Those who loved the old Horn & Hardart Automats—and those who never got the chance—now may learn to love the mood and the food at H&H's Dine-O-Mat (942 Third Avenue, near 57th Street), the company's attempt to blend Automat nostalgia with the fifties-diner craze.

Open just six weeks, the place is already packed at night, and the nostalgia is thick—even though the Dine-O-Mat is a hybrid, not a replica of the original Automat. The famous coin-slot windows are just decorative (there's no self-service here), and there are touches no real Automat ever had: A full bar (the liquor license is still pending). A Wurlitzer jukebox that plays rock-and-roll standards. Hostesses who wear poodle skirts, saddle shoes, and bobby socks.

But the food is as wholesome and good-tasting as ever. Famous Automat items like creamed spinach ($1.50), meat loaf ($6.95), macaroni and cheese ($2.50), and dark, rich baked beans flavored with molasses ($1.50) please old-timers as well as those who've never known a genuine Automat.

Portions are huge—the hot turkey sandwich ($7.95) comes with lots of mashed potatoes, lettuce, cranberries, and a three-inch-high apple muffin topped with a butter patty. Says one manager, "We're not exactly in line with today's trend of low-calorie food."

Customers like it that way. "My mother used to take me to the Automat when I was a teenager," says David Bernstein, 47, of Brooklyn. "The food here is just as delicious, but I do wish the baked beans were still served in those little brown crocks."

BARBARA COSTIKYAN

DINE-O-MAT
HORN & HARDART

Creamed spinach and a Wurlitzer jukebox.

PRICES

Here's what a long weekend in the sun costs these days:

☐ Round-trip ticket to Palm Beach on United Airlines, $198.

☐ Three nights in a duplex suite at Castelets, St. Barts, $1,350.

☐ A black-battue weekend travel bag from Hunting World (16 East 53rd Street), $510.

☐ A one-ounce jar of No. 15 sun block from Mario Badescu Skin Care (320 East 52nd Street), $12.50.

Photograph ©1988 Frederick Charles. Illustration by Karen Barbour.

SOUNDS

MIX MASTER

THESE DAYS, WAYNE Horvitz seems to be everywhere at once: At the Brooklyn Academy of Music, plinking and pounding his grand piano in John Zorn's tribute to spaghetti-western composer Ennio Morricone. At Greenwich House (27 Barrow Street), tickling his piano strings with a pair of drumsticks in an Elliott Sharp piece that knocks like a bad-tempered radiator. At the Knitting Factory (47 East Houston Street), trading minimalist riffs with the Robert Previte Quintet. And at CBGB's, playing rubber-legged funk and salty blues with one of his own bands, the President.

But wherever Horvitz happens to be playing, his music sounds like it's somewhere else. *The President*—an album he released last year on the Dossier label—sounds as if it's lazing along in a paddle-wheel steamboat, trailing its toes in the muddy Mississippi. And *This New Generation,* his first album for Elektra/Musician, hops from "noise" rock to Javanese drumming to New Orleans boogie to Steve Reich–style minimalism. You could call it eclectic—but not around Horvitz.

" 'Eclectic' is a word I really *hate,*" snaps the slight musician, 32. "I don't think I'm eclectic. If you hear something that's like country or ethnic music in my work, I'd like to think you can always tell it's *my* music. Living in this time and place, *every* style of music is part of where you're at. I mean, I just drove here, flipping between radio stations, and I heard Django Reinhardt, Mozart, and Ellington's 'Black, Brown, and Beige.' "

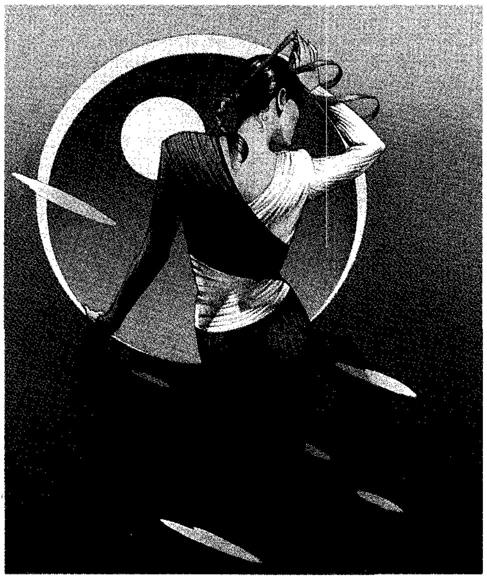
"Every style of music is part of where you're at."

HORVITZ, WHO WAS BORN in Manhattan and moved to California at age five, developed his ear for sound collage at UC Santa Cruz in the mid-seventies. He would sit near the music rooms, listening to singers practicing their solfeggio, guitarists picking their études, pianists worrying over their sonatas, and horn men working out their Charlie Parker riffs—all at once.

Even so, he insists, his music is not Trivial Pursuit for ethnomusicologists—it's from the heart. "I would hate someone to think that I sat down and made a conscious attempt to incorporate gamelan music with rhythm and blues," he says. "That would be ludicrous! I start to compose and things happen. My goal is very simple: If I can make someone cry—if I can make *myself* cry—that's what I go for."

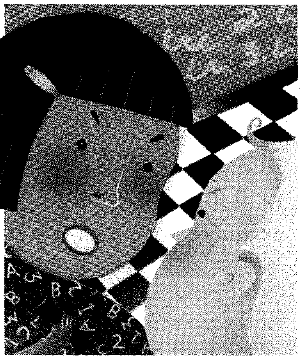
This New Generation, in fact, ends with someone crying: "Gravity Fails," the soft, shimmering outro, features Horvitz's baby daughter, Nica, bawling her head off. Maybe it's the composer's way of saying that *any* sound is grist for his mill, that genres have fused in the eighties' melting pot. "A friend of mine said recently, 'How many times have you been listening to Japanese koto music and you could've *sworn* you heard a John Lee Hooker lick on it?' " MARK DERY

ART BEAT



IN 1974, A YOUNG GRAPHIC DESIGNER NAMED STAVRINOS joined Push Pin Studios, the New York design firm. Soon he was producing luscious pencil drawings to advertise couture designs by the likes of Perry Ellis and Chanel. After elevating the fashion ad to fine art, Stavrinos has turned to hand-drawn, limited-edition lithographs, produced on antique presses. Both the graphite drawings and these new images (including *Moonfall,* above) are at Eleanor Ettinger Gallery, 155 Sixth Avenue, near Spring Street, through February 21.

OVERHEARD



IN A VILLAGE SCHOOL, two first-graders were arguing.

"I'm black," said the little girl, an Arab American.

"No, you're not, you're white," said the boy.

"I'm *black.*"

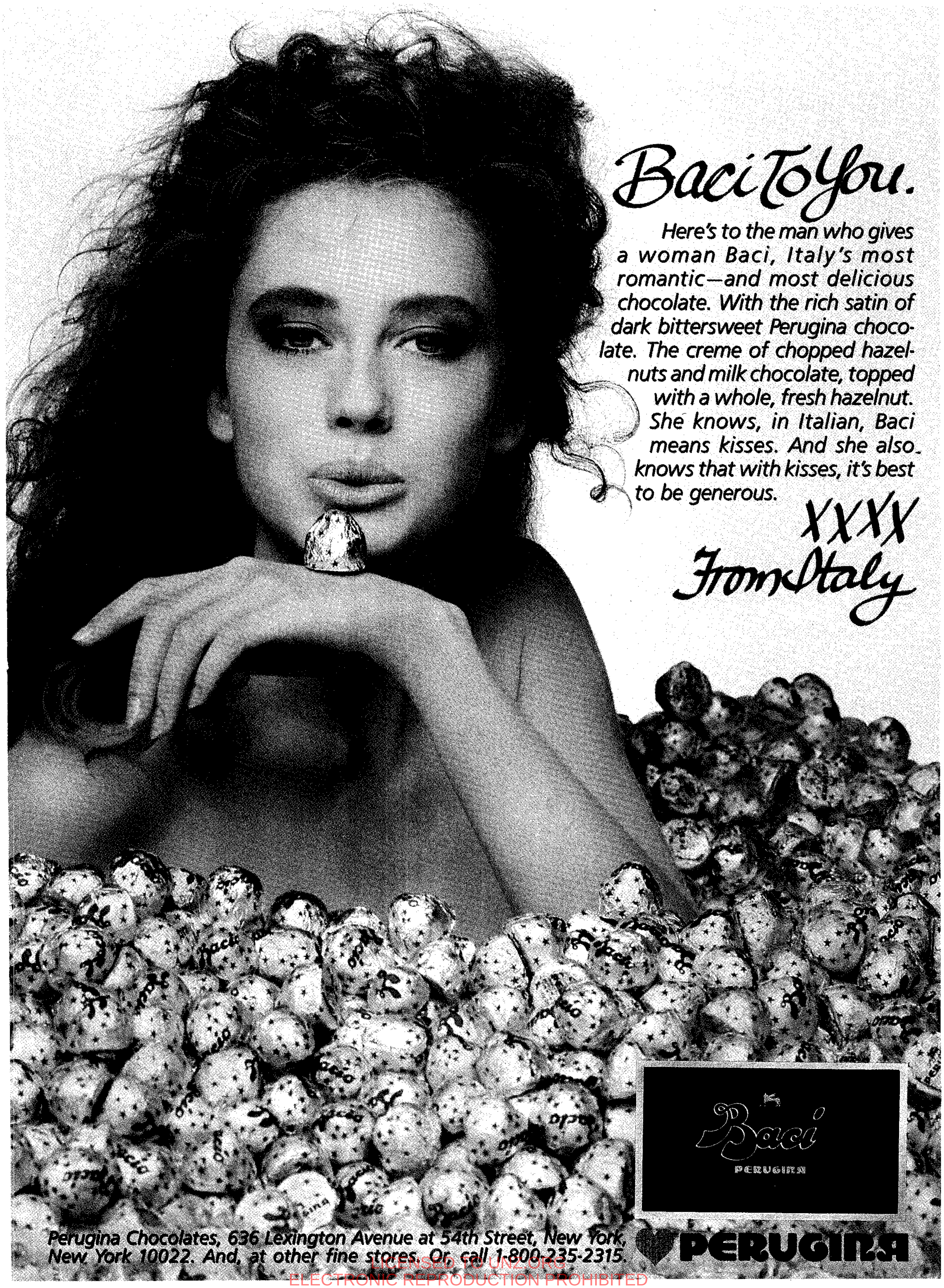
"*White.*"

Their teacher figured it was time to intervene—to tell them that skin color doesn't matter, that we're all the same. But the argument ended before he got the chance.

"Never mind," said the girl. "I didn't *want* to play chess, anyway."

BEN CHANT

Photograph by John Stuart. Illustrations: left, Stavrinos ©Eleanor Ettinger, Inc.; right, Julia Groton.



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PERUGINA

RUTH RECOMMENDS

BY RUTH GILBERT

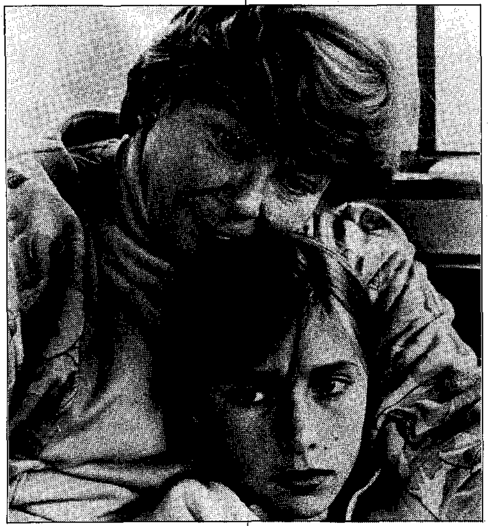
"In Time of Plague" is intended not for your entertainment but for your edification! Now at the American Museum of Natural History, this exhibit covers five centuries of infectious diseases, from leprosy and the Black Plague to AIDS.

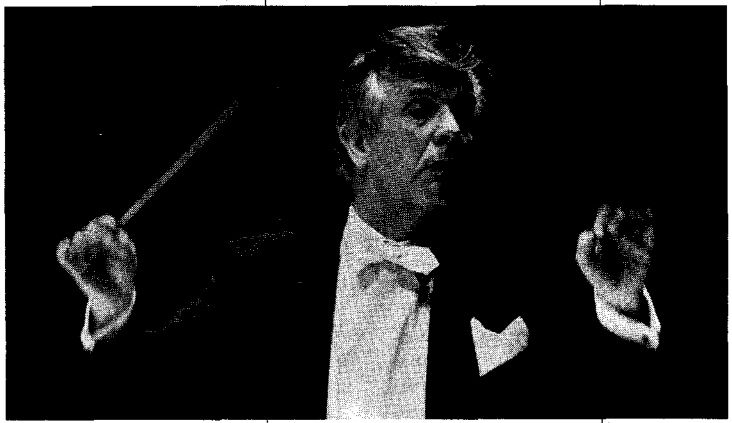
'GREAT PERFORMANCES'

Carol Channing is one of many well-known entertainers in Broadway Sings: The Music of Jule Styne. *Others are Diahann Carroll, Larry Kert, Michael Feinstein, Linda Lavin, and Chita Rivera (January 29 at 9 p.m. and January 31 at 2 p.m. on Channel 13).*

'HIGH TIDE'

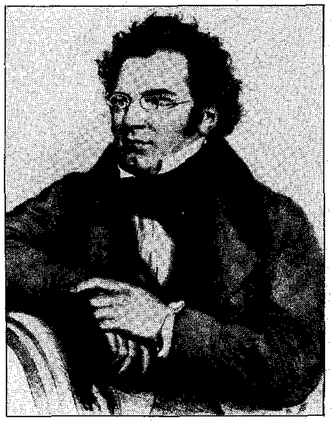
This Gillian Armstrong film, with Judy Davis, is about a mother and daughter in an Australian beach town. Granny (Jan Adele) consoles her granddaughter (Claudia Karvan). It opens February 10 at Lincoln Plaza I.





CLEVELAND ORCHESTRA

Christoph von Dohnanyi, whose tenure with the Cleveland extends through the 1992–93 season, leads the orchestra in varied, interesting programs at Carnegie Hall on January 26 and February 5 and 6 (all begin at 8 p.m.).

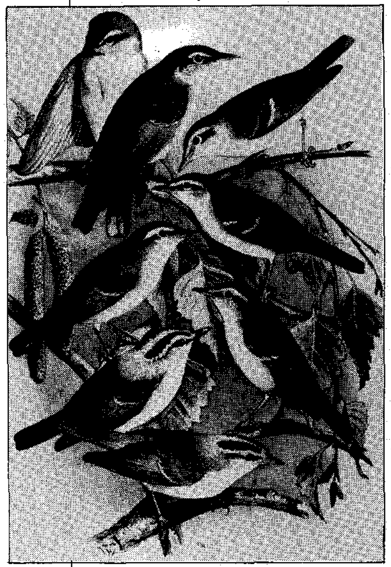


'SCHUBERTIADE'

The gifted composer's 191st birthday will be celebrated January 31 at the 92nd Street Y with a symposium, "Schubert and the Romantic Lied.*" Also, eight concerts between January 26 and February 7 are devoted to his composing years.*

'SPLENDID PLUMAGE'

From February 6 to May 7, the New York Public Library displays 160 magnificent illustrations by noted artists and naturalists. Above is a hand-colored lithograph of eight warblers, from Theodor Pleske's Ornithographia Rossica.



Photographs: top left, Don Perdue; bottom left, Steve J. Sherman; bottom right, collection of the New York Public Library.

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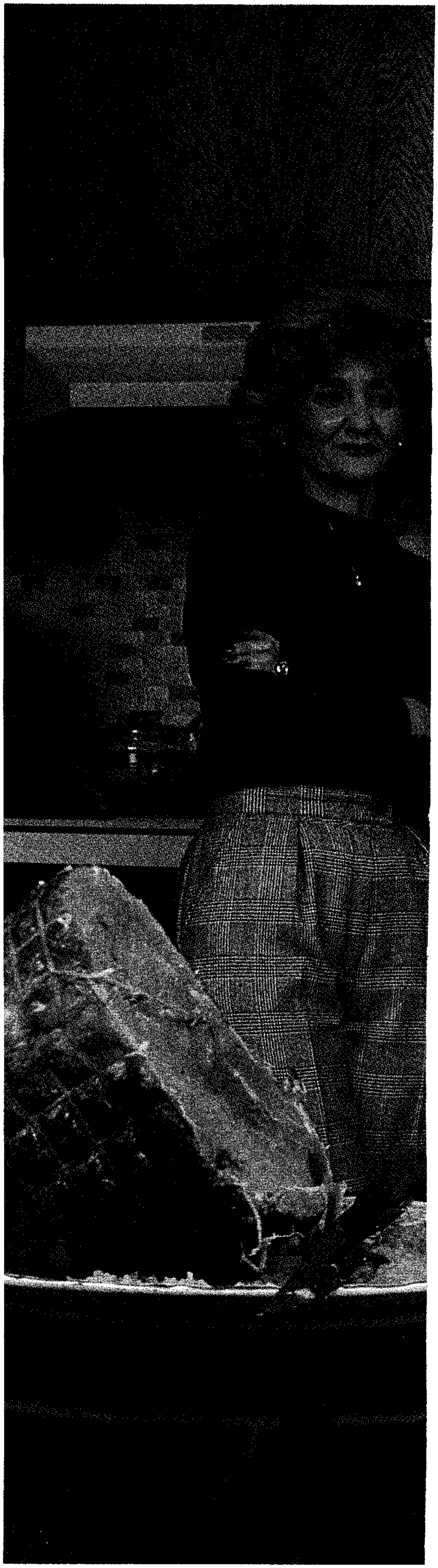
BACK TO THE NEST

GROWN-UP CHILDREN WHO MOVE BACK IN

BY MARILYN WEBB



IT WAS THANKSGIVING. SIX PEOPLE SAT AROUND THE dining-room table in Karen Levine's* four-story brownstone on 90th Street just off Park Avenue. The tension in the air was palpable, for Karen's 23-year-old daughter, Irene,* was noticeably absent from one of the year's most important family celebrations.

In the eight years since she was awarded the townhouse in a divorce settlement, Karen has had to struggle to pay the bills. So when her son graduated from college and moved away, she rented out his bedroom. Last June, when Irene graduated and got a place with her best friend, Karen rented out her room, too. But now Irene wanted to come back—and Karen didn't think she should.

All through the elaborate meal—from the first bite of turkey to the two kinds of pumpkin pie—Karen couldn't seem to stop talking about the quarrel they'd had. "Two months ago, Irene argued with her roommate and decided she wanted to move home," she said. "A part of me thinks it's not right: People of 23 just don't go home to their mothers. But another part of me realizes that many people *are* doing just that."

Karen knows it won't be easy for her daughter to establish herself in this city. But she wonders whether it's healthy for a

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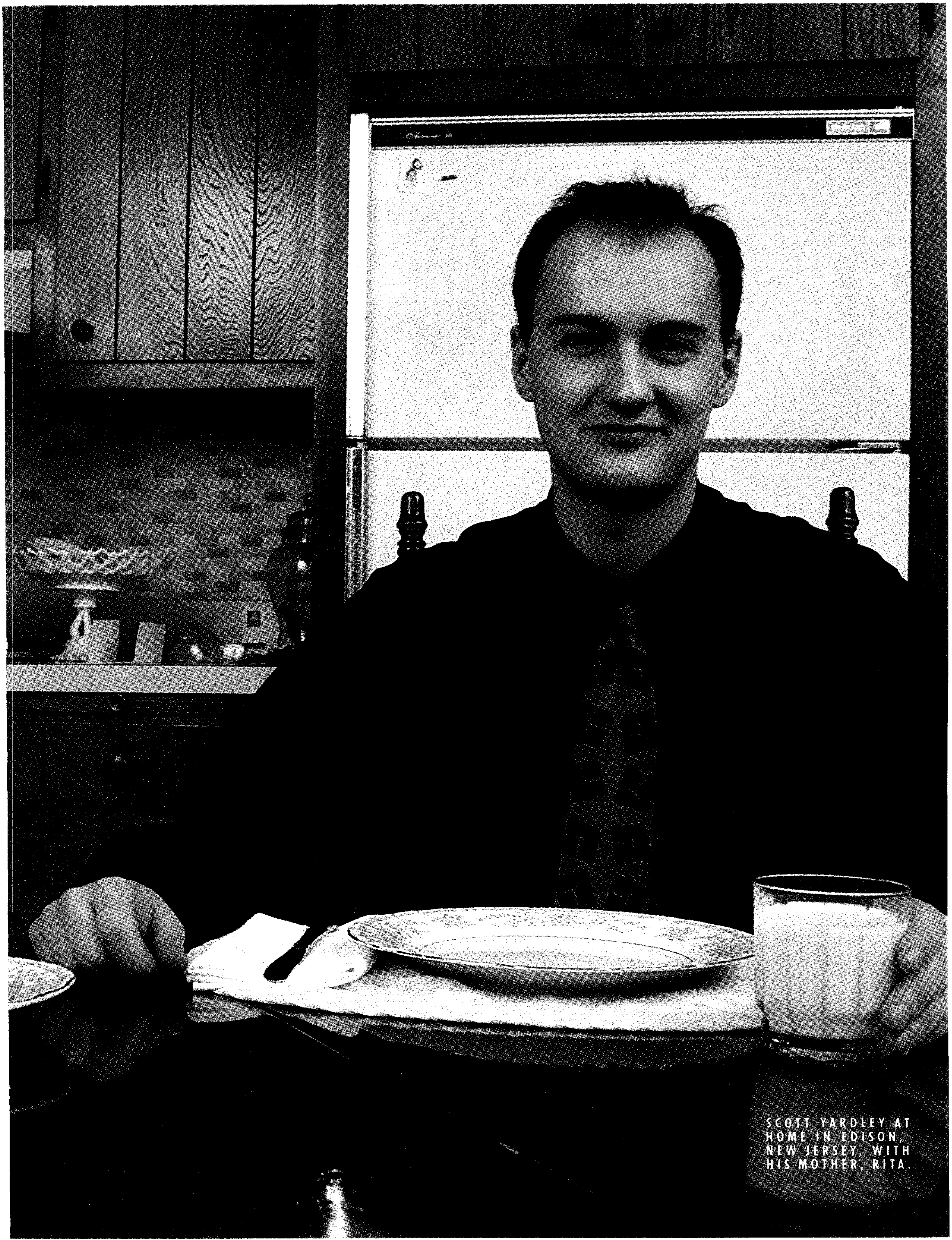
**Names marked with an asterisk, and some identifying details, have been changed.*

PHOTOGRAPHED BY LOUIS PSIHOYOS



SCOTT YARDLEY AT HOME IN EDISON, NEW JERSEY, WITH HIS MOTHER, RITA.

WHILE SHE LIVED AT HOME, SHE EARNED $163,000, BUT SHE WAS NOT ASKED TO PAY BOARD.

young woman to be so dependent. And she admits to another qualm: “I’m not so sure I really *want* her to come back. My life has changed, and I don’t want her to disturb how I live.”

“THIRTY YEARS AGO, IT WAS CONSIDERED SHAMEful not to stay home until you got married,” one New York parent says. “Then it became wrong not to be independent—you were supposed to leave home and get your own place. Now things have changed again.”

In the early eighties, baby-boomers got the bad news—they were never going to live as well as their parents. Ever since, young adults have had to come to terms with the idea of downward mobility, many of them by doing what their seventies counterparts never would have: either moving back in with their parents or being supported by them (“Kept Kids,” page 28). What’s surprising is the rise in the percentage of young *male* adults living in households headed by their parents. (From 1980 to 1986, the increase was 4.3 percentage points for 20- to 24-year-olds, 4.1 percentage points for 25- to 29-year-olds, and 2.7 percentage points for 30- to 34-year-olds.) Social scientists have started to identify this return to the nest as an important national trend.

These young adults insist on an upscale style of life. Not for them the apartment in Flushing, the vacation in the Catskills. But they don’t make enough money to pay upscale rents, which in Manhattan average $1,000 a month for a studio, $1,400 for a one-bedroom, and $2,000 for a two-bedroom. In cheaper neighborhoods, like the Lower East Side, free-market rents are $800, $1,000, and $1,500, respectively. Housing in other boroughs is cheaper, but not cheap: A studio in Park Slope starts at about $650; in Astoria, at about $500. (Those lucky enough to find a rent-stabilized apartment *will* be able to pay the rent, but no one should count on doing that—it’s sheer fluke.)

Two decades ago, people expected to spend about a quarter of their gross salary on rent; today, even for a *share* of a bedroom, young college graduates may contribute a third to half of their pay. They’re lucky if they have only one roommate. For the luxury of living alone—in a Park Slope studio, say—a young New Yorker needs either generous parents or, using the traditional formula, a salary of $31,200 a year.

Beginning salaries can be as low as $13,300 for a desk assistant in TV news, $13,500 for an editorial assistant in book publishing, $15,000 for an assistant in a museum or an assistant designer in a fashion-design firm, $16,000 for a magazine fact-checker. An entry-level job on a newspaper pays from $13,400 (copy person) to $21,940 (editorial clerk). A novice private-school teacher gets about $17,000.

Some jobs do bring good entry-level salaries: A public-school teacher starts at $21,650; a community associate at the Department of Housing Preservation and Development, at $22,000; an accountant, at $22,500; a computer programmer, at $23,300; a systems analyst, at $32,300. And for most newly minted lawyers, starting salaries are about $30,400 a year, according to Herb Prince, an associate economist with the New York State Department of Labor. (The jobs at very prestigious firms can bring $75,000 a year.) But fledgling lawyers start at only $24,500 a year at such organizations as the Legal Aid Society.

“These children of the baby boom aren’t doing as well as young people did five, ten, twenty years ago,” says Michael Carliner, an economist with the National Association of Home Builders. “Because there are more of them, they aren’t earning as much per person as their predecessors. The high living of the yuppie generation is a myth. We have focused on a few wealthy individuals, although everybody else feels poor.”

But there turns out to be more to the move back home than simple economics. Allan Schnaiberg, professor of sociology and urban affairs at Northwestern University, who has been studying the young-adult return home, points out, “This is the first completely Spockian generation.” That means, he says, that the parents of these young people reared them to think they had rights but no obligations—“an entitlement model that didn’t prepare them for adulthood as their parents had hoped it would.”

A large proportion of young adults has always stayed at home, says psychiatrist Donald Bloch, director of the Ackerman Institute for Family Therapy. “It’s an old ethnic tradition—for instance, the designated daughter who will take care of her parents. And there have always been those who just can’t function outside the protected environment.

“But also, today’s young adults are more conforming, comfort-oriented. They’re not so willing to go off. And their sixties parents enjoy having them at home. There’s less of a generation gap: Today’s parents are very different from *their* parents. There is always a reversal of the generations. You’re more likely to do what your grandparents did.”

For a New Yorker whose parents have a bedroom to spare, then, coming home again is certainly practical. But is it wise?

FRANCINE HERRON* STOOD IN THE HALL WHILE I SAT with her daughter Loni* in the den that was now used as Loni’s bedroom. Francine was angry, for through the closed door she could hear Loni doing what she’d promised not to do—tell me about something her parents considered very painful and very private.

Loni, now 26, had moved back to the Herrons’ two-bedroom apartment in the East Sixties right after graduating from college. She hadn’t even looked for another apartment. She’d intended to stay at home for just a short while.

She stayed four years. In that time, she earned $163,000—$13,000 the first year, as a receptionist in a large real-estate company, then $150,000 in commissions during her three years as a real-estate saleswoman. She was not asked to pay room and board. “She takes care of her clothes, insurance, everything except the rent and the food,” Francine told me. “She goes on vacation, has a share on Fire Island—I’d rather have her do that than pay me.”

Why didn’t she get her own place? She was afraid to sign a lease, she says, because she had no steady income. There’d be a windfall, then no commissions for months—once, not for six months. But she had plenty of money to go skiing in Aspen, buy expensive clothes, eat dinner out, take a share in a beach house.

Francine and her husband, George*, moved into the city from Manhasset seven years ago. Francine had always been a housewife; George, the president of a small manufacturing firm, decided to go into semi-retirement after a heart attack three years ago. Doing adult things together in the city was something of a romantic dream for them. “When my children left there was just the two of us, so we went back to how it used to be before, when we first got married,” Francine told me. “When Loni came back, it was different. But it wasn’t too much of an adjustment, really, because she got a job and

PATRICK, MEGHAN, AND JOHN SHEEDY.

> “The only one I know who can make it alone is my sister, Ally,” says Meghan Sheedy. “She’s rich.”

went to work right away.

“Loni became an adult, very independent, in college,” her mother said. “I didn’t get a little girl back; I got a young lady. She was used to being on her own and didn’t want to have anyone to answer to. Well, sometimes without thinking, I’d say, ‘Where are you going?’ or ‘Hang up your coat,’ and she didn’t like that. You’ve got to learn to put a zipper on your mouth.”

“There are times I ask questions and she gets very angry,” said George. “But I think that as a father I’ve got a right to ask—I’d ask whether she lived here or not.”

The Herrons acknowledged that they were old-fashioned, that they expected their daughter to conform to their expectations. One thing in particular led to full-blown family battles: the matter of sexual intimacy. Francine and George were appalled when they discovered that Loni was spending nights with Dan*, her boyfriend.

“In the beginning, I had to tell my mother that I was sleeping at a girlfriend’s house,” Loni said. “Some parents don’t care about stuff like that, but *they* do. Then my mother realized I wasn’t sleeping at Sally’s four nights a week. When she first figured it out, I said, ‘I’m glad, because I don’t want to lie to you.’ After that, I used to tell her where I was, but she didn’t like it.”

Though Loni had closed her bedroom door for our interview, her mother walked in several times without knocking to offer comments. When the conversation turned to Loni’s boyfriend, Francine exploded. “I told you you couldn’t talk about him, but you never listen!” she cried. “I don’t want our real names used in this story. People will think you’re loose. Men reading this might get the wrong idea.”

Just before I talked with her, Loni had broken up with Dan. She says she did it because “he’s a wimp, and not for me.” But she grants that her home situation put a great strain on the relationship. She was in a bind: She couldn’t *not* sleep with Dan and consider herself an adult, yet she couldn’t sleep with him and live comfortably in her parents’ house. Despite the Herrons’ tolerance—indeed, indulgence—on many issues, she needed to find her own apartment if she was to live like a woman of the eighties. She finally left

(continued on page 30)

KEPT KIDS

BY DANIEL SHAW

ON MANY WEEKENDS, CAROLYN Johnson*, a 26-year-old magazine editor, invites friends to stay with her at a restored farmhouse in the Berkshires. They ski, shop for antiques, prepare big dinners, drink lots of wine, and sit around a century-old fireplace late at night, enjoying a respite from their demanding careers in Manhattan. For Carolyn and her friends, who each earn about $25,000 a year, these weekends are a bargain: The four-bedroom clapboard house they stay in belongs to Carolyn's parents, who rarely use it. And in March, Carolyn and her friends are planning to spend a week at her parents' three-bedroom condominium in the Caribbean.

Though Carolyn's weekends and vacations are rather luxurious, during the week she struggles to gain her economic independence. Now, at last, after living in five Manhattan apartments in the past four years (her parents helped her with the rent at each place), she can support herself without a monthly stipend from her parents.

Last fall, she moved in with her boyfriend, Rick Cohen*, 25, a production assistant for a cable-television company. Rick finally got his own place last year; he'd lived with his parents on East End Avenue after he graduated from college. The only apartment he could afford on his salary was a sunny one-bedroom in a faded pre-war apartment building at Riverside Drive and 145th Street.

"I didn't want to be like everyone else whose parents help them out," he says rather proudly.

Carolyn and Rick are now looking for a new place. But even with a combined annual income near $60,000, they'll have a tough time finding what they want—a one-bedroom rental for $1,000 a month in a safer, more convenient Manhattan neighborhood.

"We argue about who should go out and get the M.B.A.," Carolyn jokes.

For now, they're hoping that Rick's mother—who has friends in the real-estate business—will help them find a decent apartment. When Carolyn discusses staying in New York and raising children in the city, she rarely worries about *how* she'll manage. "When I'm ready to have children, I'm sure my parents will help me and my husband buy an apartment," she says matter-of-factly.

IN THIS INCREASINGLY EXPENSIVE city, more and more of the young people who buy their clothes at Ann Taylor and Paul Stuart, pack the trains to the Hamptons and Connecticut on weekends, shop at Zabar's, and have brunch at Cafe Luxembourg are not yuppies. They are a new breed of urbanite—Kept Kids.

> Kept Kids squirm at the idea that their lives seem ridiculously easy.

To remain financially and emotionally connected to their parents, Kept Kids don't have to move back home after finishing college. They live in apartments their parents have bought or get a subsidy to help pay for rent, clothing, or vacations. Kept Kids aren't lazy; they have jobs. But often these are low-paying, "creative" jobs in fund-raising, publishing, education, museums.

For Kept Kids, upward mobility seemed a birthright. Many studies, however, point out that these days, it's more difficult than ever to get ahead. So the more privileged members of the downwardly mobile generation, forced by Manhattan's peculiar brand of social Darwinism to try to maintain a life-style they cannot afford, have found a way to get things they can't buy for themselves: They get them from their parents.

"The channels of upward mobility are frozen," says economist David M. Gordon, a member of the Institute for Advanced Study in Princeton. "For the kids at the very top to maintain their economic position, they will have to depend more on their parents."

"If my parents didn't buy me clothes and help with my taxes, I couldn't live in the city," says a 25-year-old who wonders whether she should move home to the suburbs until she can afford both rent and a wardrobe.

'NO ONE SHOULD COME TO New York to live unless he is willing to be lucky," E. B. White cautioned. Today, young men and women probably should not come to Manhattan unless they're willing to ask for some financial help. "The ideal in an egalitarian society is that all children, irrespective of background, will have relatively equal chances of making it," says Gordon, "but we seem to be moving away from that ideal." This generation, for the most part, lacks the resources to create new households and begin new lives.

After watching their children share a series of crowded apartments or bounce from sublet to sublet, many parents decide they have to step in, and so they offer to buy an apartment that their child can rent from them. Most of these parents are not wealthy, by New York standards, but middle-class.

"We see a lot of parents buying for their children," says Neil Binder of Bellmarc Realty. "About 20 percent of the studios we sell are bought by parents for their kids, who are usually young professionals on their way up. Everyone benefits—the parents get a tax deduction on their mortgage and maintenance payments, and the child gets a nice apartment he can afford to rent."

When Nancy Jackson*, a public-relations executive, moved to the city four years ago, she found a charming apartment that was a "good deal," but couldn't afford to rent it on her own. Her parents paid half the rent for two years. Once her boyfriend moved in with her, she no longer needed their help.

Nancy's situation was comfortable—until her boyfriend moved out of town. Then the Jacksons bought a $100,000 apartment near Gramercy Park so their

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Names marked with an asterisk, as well as some identifying details, have been changed.

ILLUSTRATIONS BY EUGENE MIHAESCO

daughter could have a home and they could have a tax shelter. She's paying the maintenance and a portion of her parents' mortgage costs. Though she's 28 and no longer a newcomer, that takes nearly two weeks' salary a month. "But," she says, "I have a nicer apartment than I could otherwise afford to rent." Nancy, who grew up on Long Island, never considered moving to Brooklyn or New Jersey to try to be financially independent. "When you grow up in the suburbs, there's a mystique to living in Manhattan that I was not willing to give up."

For many people who rent from their parents, the deal they've struck is the equivalent of finding a rent-controlled apartment. It provides them with the security and stability to pursue personal and career goals without constantly worrying about rent increases or eviction. Indeed, some experts suggest that parents *should* help their children get apartments.

"Buying a home is just as important a step in reaching adulthood as marriage is," says Stephen Pollan, a lawyer and author of *The Field Guide to Home Buying in America,* to be published this spring by Simon & Schuster/Fireside. "Baby-boomers face a new set of rules. Young people shouldn't hesitate to return to the nest for a down payment." Before all four of Pollan's children turned 30 or got married, he lent each money toward the down payment on a co-op or house.

Pollan admits that parent-child purchases can be tricky: "Some of the most delicate negotiations I conduct are not between buyer and seller, but between children and their parents. Some kids are scared to ask to borrow from their parents, and some parents worry about never getting paid back."

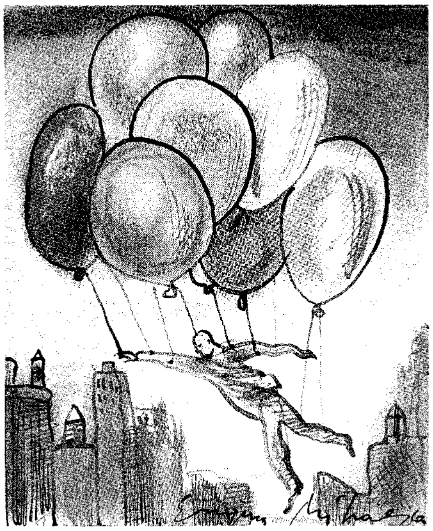
THE EMOTIONAL COSTS FOR children whose parents are their landlords are often lower than one might expect. "It all depends on the type of relationship the parents and children have always had," says Howard Halpern, a psychologist and author of *Cutting Loose: An Adult Guide to Coming to Terms With Your Parents.* "If the parents use money to keep their child attached to them, then there is a definite problem. But the relationship can also be healthy and constructive."

Some Kept Kids feel unworthy of their good fortune. "I was embarrassed to invite friends over to my apartment because it was an apartment for someone with a much different life-style," says a 24-year-old who works in a SoHo gallery; her father owns the luxury two-bedroom Upper East Side apartment she lives in. "I'm torn," she says. "On the one hand, I feel like a spoiled brat; but it's *impossible* to begin a career and live on your salary in Manhattan, so I feel I should stop complaining and just accept that I'm lucky."

"When my parents bought the studio I now rent from them, I worried that they hadn't made a good investment," says Sam Cooper*, a 27-year-old photographer. "I persuaded them to buy on the edge of the East Village, and I know they were a little bit nervous. Then I worried that I was being spoiled because I had an apartment of my own, so I decided I wouldn't fix it up. That way, no one could accuse me of being a rich kid, which I'm not. I still spend almost half my salary on rent."

"One time, when I told my dad I needed some extra money that month," recalls Carolyn Johnson, "he screamed, *'Just move out of New York!'* I feel guilty a lot about what I expect them to give me, but I don't feel I have any choice."

Bill Clark*, a 26-year-old screenwriter, also feels he doesn't have a choice. He grew up in Manhattan and expected to return to New York after graduation from college. He and his mother studied the rental market, placing his name on waiting lists at desirable rent-stabilized buildings while he was still a student.



Just to stay afloat, many young adults need help with basics like the rent.

When Bill came back to the city in 1984, he moved into a one-bedroom apartment on Central Park West with a rent of under $600 a month. "I was the only guy in the building who hadn't had a prostate operation," says Bill, who knew he was lucky to find such a deal. When the building went co-op, Bill and his mother bought his apartment together—with Bill's mom paying about 75 percent of the $60,000 purchase price. Now that it is worth over $300,000, Bill and his mother occasionally argue about what they should do with the apartment.

"What about *me?*" Bill asks his mother, who wouldn't mind selling and taking her very substantial profit. Bill wouldn't mind buying her out—if he could pay what she originally paid, not the current market value. "Some say I've had it too easy," says Bill, "but I'm a survivor. No matter what, I'd have figured out a way to live and work here."

Patty Simpson* probably wouldn't be living and working in New York if her parents hadn't bought her an apartment. Five years ago, when she moved to Manhattan from Virginia, Patty, now 28, shared with a roommate a one-bedroom apartment with a view of a brick wall. When her parents came in from suburban Chicago and got a look at it, they were so depressed that they told Patty to find an apartment where she and her fiancé, James, could imagine living when they were married. Patty and James (who are now married) found a two-bedroom apartment on the Upper East Side for under $100,000 in a building that was going co-op. Three years later, Patty's father sold them the apartment—which had increased in value to nearly $200,000—for what he had paid. Patty and James now hope to use the proceeds from the sale of the apartment to buy a house in the suburbs where they can raise a family.

Many young couples like Patty and James will be able to have a home of their own only because they have "generous" parents. "Housing affordability is the prime problem for baby-boomers born after 1957," says Phillip Longman, author of *Born to Pay,* a book on the possible Social Security crisis.

Indeed, the baby-boomers' most significant economic achievement may be in maintaining the large inheritances many can expect. "Never before has a retiring generation been so well-heeled," says Fabian Linden, executive director of the Consumer Research Center at the Conference Board, a nonprofit economic market-research organization. "And never before have so many been destined to inherit so much." Since those over 65 represent 20 percent of all households but 40 percent of all personal wealth, the Conference Board expects this generation to become the "new inheritors."

"Something has happened to our economy," says psychologist Howard Halpern, "so it is often necessary to keep helping your kids when they're adults. There's a paradox when a step toward independence requires dependence. It's a repeat of childhood—parents' holding their children's hands in order for them to learn how to walk." ▬

"MY MOTHER'S HOUSEKEEPING EXPECTATIONS WERE UNREALISTIC," SAM COMPLAINS.

(continued from page 27) in September, when she had the good fortune to find a studio for $600 on East 50th Street.

WHEN ADULT CHILDREN RETURN HOME, THEY'RE often fighting notions of failure; they believe they shouldn't be back with their parents—sensible as the idea might seem. And parents who reared children who were supposed to go off and find success can't help wondering where they've gone wrong. Given these emotional undercurrents, things can work out badly.

Loni's parents obviously weren't prepared for her generation's sexual morality, nor did they ask for appropriate contributions—in board or household help—from their daughter. As much as parents want to help their offspring, it is obviously wrong to treat twenty-year-olds as children; parents should offer not only friendship but a firm nudge toward shouldering responsibility.

Seattle psychotherapists Jean Davies Okimoto and Phyllis Jackson Stegall, who have written an excellent book on the subject—*Boomerang Kids* (Little, Brown)—leap right onto the main issue: What should be required of a young adult who asks to come back home? The authors advise parents to insist that their children pay a share of the rent; if they can't pay, they should be asked to perform some service. Parents should be specific about what they expect: work around the house; payment for use of the phone; respect for the parents' private space; help with buying food and preparing the meals. Indeed, the authors suggest that the rules be put in writing. And, they add, let the kids know when they are expected to be on their feet financially and therefore out of the nest.

"One of the most important jobs parents have is to prepare their child for the world," Okimoto and Stegall point out. "And the world has expectations." In return, they counsel, parents give up the right to comment on their child's sleeping habits, appearance, friends, or lovers, except when their child's behavior in their own house interferes with their sensibilities.

Some families do manage reasonably well: those in which the parents know how to handle the touchy areas—communication, privacy, parental control, and responsibility—and everybody is adaptable enough to alter behavior that's no longer appropriate. Ironically, families in which there has been a divorce seem to function far better than intact nuclear families, unless the living conditions are particularly pleasant or the family is especially sensitive.

The Assouses—Philippe, 27, and his mother and father, Claudine, 48, and André, 52—live together agreeably, probably because they don't have to live together all year long. Philippe, who sells real estate at the Halstead Property Company, lives in his old room in his parents' three-bedroom place on East 68th Street at Second Avenue. His parents live in Florida and Europe for most of the year—they're home, on and off, for only three months, in the spring and fall. Three things make the arrangement work well: the breathing room Philippe gets when his parents are away, the fact that he considers his parents his friends, and his consciousness that in Europe, where he spent his early childhood, staying home is a tradition. "In Europe," he says, "it's your *duty* to live at home, even if you have the opportunity to live somewhere else. Children don't just move out at eighteen. Families are much closer."

When his parents are here, Philippe adjusts his life-style, primarily by not bringing home dates for the night. But he doesn't mind. "Women today are more intelligent," he says. "They understand that you're working very hard not to squander your money on rent, to save for a purchase so at least that equity is there. Living at home gives more disposable cash. And if they don't understand, there's no reason to continue."

Philippe gets along well with his parents—primarily, he suspects, because they are young-thinking themselves and are open to talking about change. André and Claudine agree with that judgment. "Some people help their children move out by making them feel not wanted or uncomfortable," Philippe says. "But if there's mutual respect, it works."

MUTUAL RESPECT AND WILLINGNESS TO CHANGE have made living together work for the Greens*, too—and the parents and their younger son are all in residence full-time in the Greens' spacious Upper West Side apartment. But no one expects this live-in plan to last very long, and that's a safety valve for tensions.

One by one, all three of the Greens' children have moved back home, but none has stayed more than two years. Things didn't always go smoothly: Amy Green*, now 55, had to struggle to change her children's image of her as the nurturer whose job it was to attend to their needs while they were at home.

When her older son, Sam*, now 28, left for Brown, Amy began to mull over the idea of going back to school for a social-work degree, partly to fight an impending empty-nest depression. After Audrey*, now 25, went off to college, she put the plan into operation. When Jim*, now 23, moved back in after he graduated, Amy was out of school and busy launching a career, building a new life of her own. She quickly saw, as the children moved back home, that ingrained ideas about her role had to change.

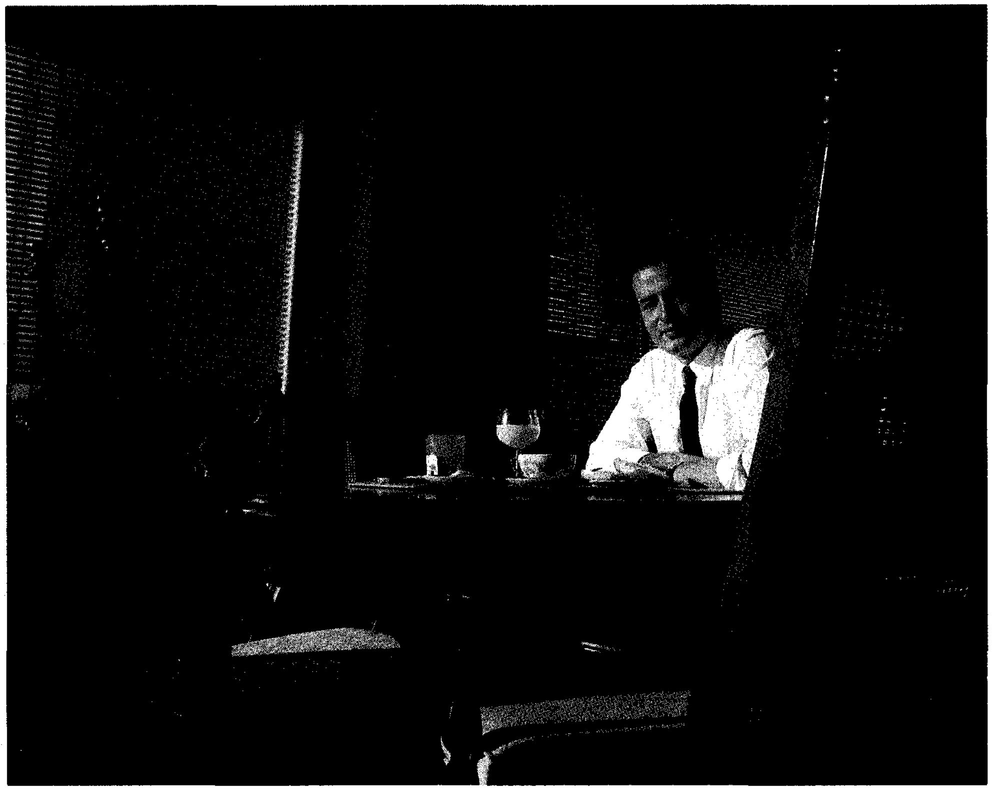
Amy wasn't willing to be relied on to do all the cooking and cleaning anymore. She made it clear that everyone had to pitch in, and everyone did. But, probably inevitably, the other family members soon began feeling protective of *their* time, too.

Joel*, now 59, the president of a computer-software company, liked having the family gathered around the dinner table, so he started to do a good deal of the cooking and shopping. When Sam, then a credit auditor for a bank, gave up his first apartment and moved back home—he was doing so much business traveling that it didn't make sense to pay rent on his own place—he was asked to do his share of the cleaning, laundry, and dishwashing. He admits he didn't like maintaining the house. "The expectations were unrealistic, considering that I had a job," he complains. "The standards were far higher than they are when you're living with friends, who often decide not to do things, to let them go for a while."

Amy was particular about the way the sheets should be folded, the kitchen kept, and she wasn't happy when the house wasn't run according to her standards. As the level of orderliness dropped, tensions rose. But she was determined not to give in and take over, and she came up with a solution: Sam didn't have to pay board, but he would have to contribute toward a day's salary for the maid.

"It's an intrusion, in a way, when they come back," Amy told me. "There are demands on you now. Until you figure it out, you resume the old parental role, and you can get into trouble with that. You have to recast in new terms what the responsibilities of adults are to each other. I finally decided that this is *my* house, and I have ways I want things done. I had to say, 'When you have your house, do what you want there.'"

The Assouses' frequent absences give Philippe breathing room. And, he points out, it also helps that his parents are young-thinking and open to talking about change.



PHILIPPE ASSOUS DURING A SOLO STINT.

Sam ticks off the difficulties of the return to the nest for the grown-up child: "It's tough to make the transition from the way you've always functioned in the family to how you've changed as an individual. Even if you're doing what you always did in your room at school, it just feels different. It's hard to make the point that there's an adult living in the house."

But he acknowledges the good stuff: "When I moved back, my brother and sister were away, so I was an only child again. I liked that. And the fortunate thing for me was that my parents were open. If there's one thing that makes it possible for children to come back home, it's everybody's being open. Then they can resolve things.

"Children have expectations of their parents, too," he says. "I think about Jim, who's home now. If Mom won't cook dinner, he throws up his hands and says, 'That's it, she's abdicating.' But if she asks a question that he feels is intrusive, he'll get mad and say that she shouldn't ask such personal things." He pauses. "She can't win."

Jim, a magazine editorial assistant, knows it's time to leave—he's been home for almost two years, and he's afraid the comfortable life might be dulling his ambition. Sam understands: "Even now, when I bring home some work I'm doing, I end up feeling paralyzed. It's inconsistent to live at home as a young adult—it's an active time of life, and living at home induces passivity."

Sam wants to stay close to his parents. "I don't want to move far away and create physical or emotional distance, as some of my friends have," he says. "My family is very close. We all like to spend time together."

"Our generation values being a good parent," Amy says. "In addition to economic help, we're more willing to give them time to experiment before they take on adult responsibilities. We don't want our girl to marry early; we don't want our boys to make career decisions too quickly or get tied down too young to a married life."

'GO IT ALONE; THAT'S THE AMERICAN IMPULSE," says Diane Shainberg, a Manhattan psychotherapist. Americans believe children come out stronger if they're toughened. But these days, she says, children grow up so quickly, they're toughened before they even leave home. The thing they lack is a quiet respite—a time to take stock, to feel loved—before they go on. "We may have reached a point of real decay in society," Shainberg says. "An undertow of despair is there. A family's going back together is a sign of repair, an attempt once again to care for each other in closeness."

She remembers the period when she left her home in the Midwest and came to New York as a difficult and lonely time. "I guess I don't want my daughter [who's just out of college] to go through what I went through," she says. "This is a tough age—maybe even tougher than it was when I left home—and I don't want her to suffer needlessly. There was a tendency for a long time for families to split up, as my generation did with our parents. Families don't want to split up anymore, and they also want to protect their children.

"If you define growing up in terms of leaving home," she says, "one wonders if it's worth the isolation, the scars, the pain." She suggests a new yardstick for adulthood: the ability to trust in family intimacy in an age of high divorce and to comfort oneself emotionally—to learn how, when life is changing too fast, to heal oneself until the next stage unfolds.

The problem, says Northwestern's Allan Schnaiberg, is that young people are coming home just when the older folks are changing their lives as people in previous generations rarely could: making mid-life career changes, getting remarried, spinning new plans for active retirement. "Now there's a clash between two generations' developmental goals," he says. "A home large enough to rear children in may not be large enough for children coming home as adults."

And Helen Crohn, a psychotherapist who teaches at the Jewish Board of Family and Children's Services in Manhattan and who sees many intergenerational families, speaks up for the parents: This is a stage in their lives, she says, when they may have to begin taking care of themselves and stop continually thinking of giving to a child. She, like the authors of *Boomerang Kids,* stresses the need for parents to ask for a financial contribution from their children and to spell out the living-at-home contract. "The terms have to be talked out," she says, "so there can be some feeling of independence on all sides."

THE RETURN OF THE NATIVE MAY CRIMP THE PLANS of long-married parents to grow in new directions now that they're done with child-rearing. But that return can be much more of a problem—a real disruption of their lives—for remarried parents, who may be just starting to live together, or single parents seeking a new mate.

As much as she loves her children, Rita Yardley, 49—a widow for 12 years—is tired of building her life around them. "I don't want to grow old alone," she says. "It doesn't bother me to see young people together, but when I see two little old people together, I start to think, 'Gee, maybe I'm not going to have that when I grow old.' And that makes me sad. Having your children in the house with you when you're old just isn't the same. I want to share old age with someone." The idea of bringing home a date while her children are living there gives her pause. "You find that your children are less embarrassed about their relationships than you are about yours," she says.

Last June, Scott Yardley, 25, assistant art director of *Us* magazine, rejoined his mother and his sister, Trisha, a 21-year-old nurse, in their home in Edison, New Jersey. The burden of paying for the Little Italy studio that he had lived in for two years finally got to him. He had to give up on city living for a while.

"The apartment was steep when I rented it, but I was getting a raise, so that was okay," he says. "But the rent kept going up. [It went up to $700 a month.] It was like being married to the apartment. I couldn't go out; it was hard paying my bills; I couldn't buy clothes. I realized that I was getting in deeper and deeper. Summer was coming up, and I had just spent the summer before in that apartment. I started thinking that I wanted to go out for dinner, get away weekends."

He moved back to Rita's, determined that he would save his money for a deposit on something cheaper and stay only for the summer. Since he'd left home, Trisha and Rita (who had taken a demanding job as office manager for a large medical practice) had worked out a new system; they were living more like roommates than like mother and daughter. But, Rita insists, as much as Scott denies it, he still expected a do-everything mom.

It exasperated his mother that he thought life would be business as usual, that he'd be served regular meals and have his laundry done. Rita and Trisha were used to going out for a hamburger or popping something into the microwave. "He sort of reverted to old habits," Rita says. "My life had changed, and he didn't realize it or respect it. It's as if he wanted it the way it had been."

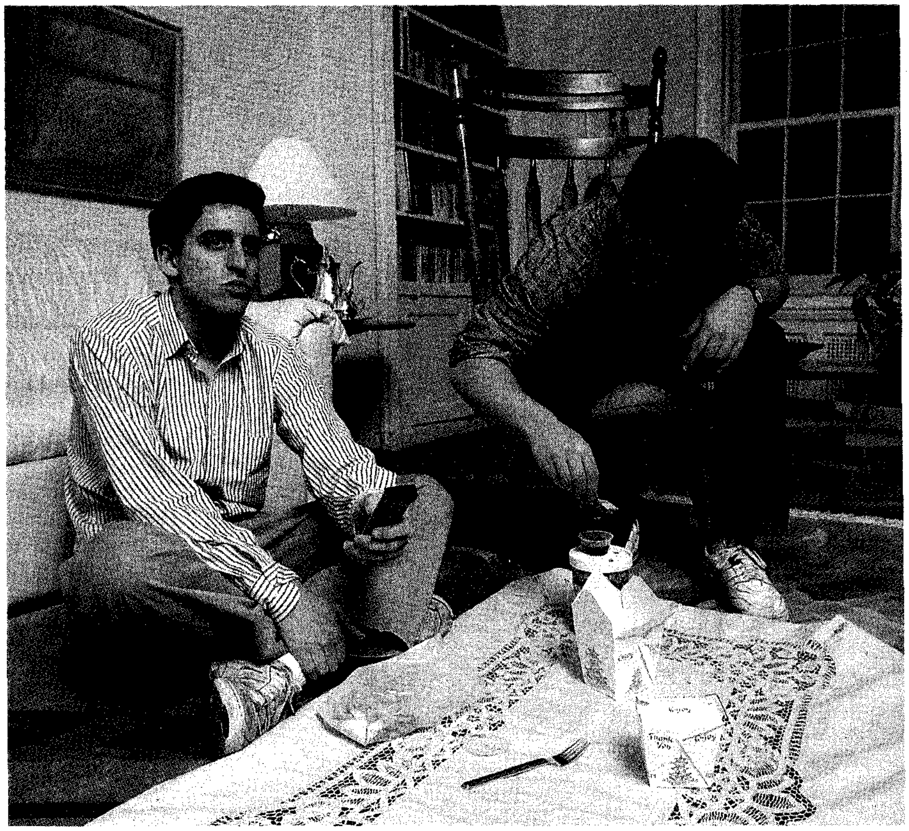
Soon, Scott and Trisha started bickering, reverting to other old patterns. "Sometimes you really want to lash out at them like when they were little: 'Scott, go to your room' or 'No supper' or 'You can't watch television tonight,'" Rita says. "But you can't. At this point in my life, I'm tired of it. My friends tell me that when they have their grandchildren over, it's nice, because when they start bickering, they go home. Well, these children don't go home."

Scott told me he was glad that his room (which had been used to store his sister's books and various household articles in his absence) hadn't been left as some sort of shrine. "That would be too scary, almost as if you'd never left." In one way, he says, living at home was easy: "My mother is very tolerant of my comings and goings." But he hated the commute, and he didn't like having to be dependent on his mother or sister to get him to and from the train station. In some ways, being back in the nest was confusing—he wasn't sure what was expected of him.

For many years, Scott was the semi-man of the house, and he feels particularly close to his mom; he depends on her, but he's also protective. He worries about her future as well as his own. He wants her to have the chance to meet someone and remarry.

He moved out on Labor Day, taking a temporary share in Hoboken with a newly divorced father. Recently, he was able to land his own place in Hoboken. "I want my independence," he says. "I don't feel comfortable living in the suburbs with my mother and sister. I like the city, and however hard it is, it's time to take care of myself."

"I've gotten desensitized to family change," says David Check. "I kind of roll with the punches. So what else can happen? I'm too old to start fighting back."



DAVID CHECK AND ROOMMATE ANDREW RICHARDS.

BACK TO THE NEST

JOHN SHEEDY FEELS HE'S JUST HANGING IN WITH FATHERHOOD FOR A FEW MORE YEARS.

RONALD CHECK, 53, TURNED THE KEY IN THE LOCK of his Upper West Side apartment and slipped in quietly; it was late, and he thought his son, David, might be sleeping.

He was in for a big surprise. There in the front hall, in aqua silk pajamas, was a lovely young woman he'd never seen before. She showed more composure than he did: She gave him a warm welcome-home smile. "Hi. I'm David's friend Sasha*," she said, sticking out her hand in greeting. "You must be his father, Ron."

"It was just another milestone," he told me months later, sighing, "in learning to live with a newly adult child."

Many single parents, like Ron, are discovering they're living with more of a roommate than a grown child. "I think David's here until he either gets married or finds a job away from New York," Ron says.

David's mother, Claire Urich, 49, is upset about this arrangement. When she and Ron were divorced a decade ago, she moved out of the apartment but stayed closely involved with her children. "When I gave up my apartment, I expected my children to stay there, to have the continuity of this as their home," she says.

Ron married again but got divorced within a few years. Then, when David, now 23, and Jocelyn, now 21, went to college, Ron began staying with his girlfriend, Lorraine Whitman, now 44, in Queens.

David moved back home when he graduated from Vassar in 1986, and the apartment became his, as his mother wished—but only for a while. Last June, Lorraine and Ron, anticipating their marriage, began living there two weeks a month and started redecorating. ("The whole house has been rearranged," David says ruefully. "I've gotten desensitized to family change. I've given up; I kind of roll with the punches. So what else can happen? I'm too old to start fighting back.")

David and the older adults have had to work out some new rules. "They know now to stay in their room if I have my girlfriend over," David says. "Often I tease them, saying, 'I'll give you a few bucks to go out to the movies.' "

Lorraine says she doesn't mind this arrangement, which most new wives would find daunting. (*And* there's another member of the household—David's college friend Andrew Richards.) "I have a son in high school and another in college, and they could end up coming here full-time," Lorraine says. "With David around, Ron and I have some kind of balance. Both of us are parents."

Whose house is it, anyway, when the children stay home and the parents move out? David has never had to pay any rent—a situation that's entirely appropriate, his mother thinks. "A highly motivated college graduate should be totally supported until he gets the job he wants, and possibly beyond that," she says. "The first year of a job should be seen as akin to graduate school." (David did get his dream job—production assistant for NBA Entertainment videos, starting at around $16,000 a year.)

David has had to acknowledge, with some reluctance, that because his father has always paid the rent, Ron and Lorraine are entitled to be there. When the couple got married, early this month, David had to alter his view that this was his father's place first, his and his sister's second, and Lorraine's a very distant last. "In two years, Lorraine's youngest son will graduate from high school, and my dad and Lorraine will move in full-time," he says. "So then I'll leave. My mother still considers this my sister's and my apartment and thinks my father is taking advantage of the situation. But he pays the rent, so it's his place."

ACCORDING TO PSYCHOLOGISTS, CHILDREN IN A single-parent home often have such a highly exclusive relationship with that parent that they feel it's some sort of betrayal to leave home. And indeed, Meghan and Patrick Sheedy, 23 and 20, who are now living with their father, John, 54, don't like the idea of moving out and leaving him alone.

The Sheedy children (including Ally, the actress, now 25) lived with their father half-time through most of high school. After attending the University of Southern California, Ally stayed out west, but when Meghan graduated from Skidmore and Patrick transferred from Carnegie-Mellon to Hunter, they moved back to their dad's Central Park West apartment. Their mother, Charlotte, a literary agent, lives a few blocks away.

John, a senior vice-president at Lord, Geller, Federico, Einstein, Inc., the advertising agency, viewed their leaving with equanimity—until it was the last fledgling's turn. "When Patrick left, I thought, 'It wasn't traumatic when Ally left, it wasn't traumatic when Meghan left, so it won't be now,' " he says. "But it was traumatic as hell. The realization that they'd left was very strong."

During the year all of his children were away, John made major changes in his life. He cut down on his hours at work. He began to think of a future in which he was not responsible for children. "I started thinking about alternatives in life," he says. During the past year, he's put all that thinking into action: He's enrolled part-time at Columbia, studying astrophysics; he's starting up a packaged-goods business. So he's astonished every time he senses that his children are afraid he'll be too lonely when they strike out on their own. He loves them, but he also feels he's just hanging in with fatherhood for a few more years. He wants to get on with his life.

In the meantime, he's set some rules. "We work out the shopping. They do it," John says, wryly. "If Meghan shops, we eat a lot of corn. If Patrick does it, we eat taco chips." Someone comes in to clean. Cooking (when they don't order in) is a group event. "If it were a nuclear family," John muses, "it would be harder. The boundaries would be less permeable."

To prevent his father's becoming a lonely guy when the children leave home, Patrick tries to get John to go with him to clubs. Meghan's solution is to commute with her boyfriend, Joe, from house to house, staying with their various parents. Joe's folks live together in Brooklyn, so she feels less anxiety about their welfare because "they have each other."

"One reason people get married young is to get away from their parents," Meghan says. "But if sex isn't an issue, you might as well wait till you have the money. It's a guilt thing I feel about splitting my time evenly.... I'm really close to my father. He gives me a lot of independence, but I feel really guilty if I know he's going to be alone for even one night.

"In the city, you have to live with your parents," she says. "I don't know anyone who can afford not to, just starting out, because in order to make it, you have to have a really good job or lower your standard of living. More people I know get along with their parents and don't want to lower their standard of living. That sounds bitchy, I know, but why? I don't want to live alone. It's just very secure to live with your parents."

"The big issues," says Bloch of the Ackerman Institute, "are whether the children are excessively dependent, whether parents feel they're being exploited or ripped off economically. They may not want to be parents at this phase of their lives, yet they really worry whether their children are going to be able to make it on their own. If problems can be worked through, children's coming home can be healthy." ▬

PLEASE WELCOME *(PLEASE!)*... STEVIE RAY FROMSTEIN!

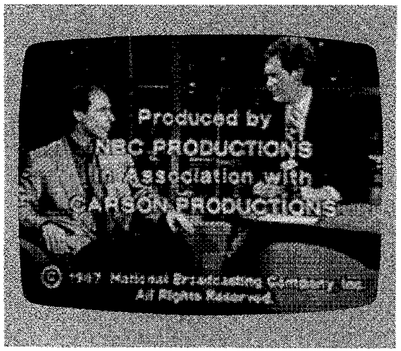
A YOUNG COMIC'S COUNTDOWN TO HIS BIG BREAK

BY JOHN TIERNEY

But seriously, suppose this unknown comedian walks out on David Letterman's stage, looks out placidly at 4 million people, and says, "Where was I?" Would the audience laugh? The question preoccupied Stevie Ray Fromstein, an unknown, placid comedian from Toronto. He was sitting in a stretch limousine, his blue parka zipped up to his neck, heading in from La Guardia airport for his Big Break. In 48 hours, he would appear on *Late Night With David Letterman,* and he thought that Letterman, the successor to Ed Sullivan and Johnny Carson as the prime anointer of young stand-up comedians, might appreciate "Where was I?"

"It's a little slow for an opener, but it's kind of—I don't know, hip or something," Fromstein said. "But maybe it's too hip. You go out there and try to show the audience how cool you are, and they can spend the next five minutes showing you how cool you're not." Maybe he should try something safer, more likable. For a while, he had opened his act by announcing, "Women take advantage of me," which tended to amuse the audience but bother him. "I'd think, 'Is it *that* funny that a woman would take advantage of me? Am I *that* pathetic-looking?' The better it did, the worse I felt." That wasn't the way to open his network-TV debut. By the time he reached the Queensboro Bridge, he had decided it would have to be either "Speaking of my old girlfriend" or "So the cop pulls us over."

Crossing the river, he looked out and remembered his first foray to Manhattan, just a year earlier. "I felt so small here," he said gently, ticking off the comedy clubs that had rejected him. "I couldn't even get a ticket to watch the Letterman show. They told me there was a two-year waiting list."



Late Night *debut.*

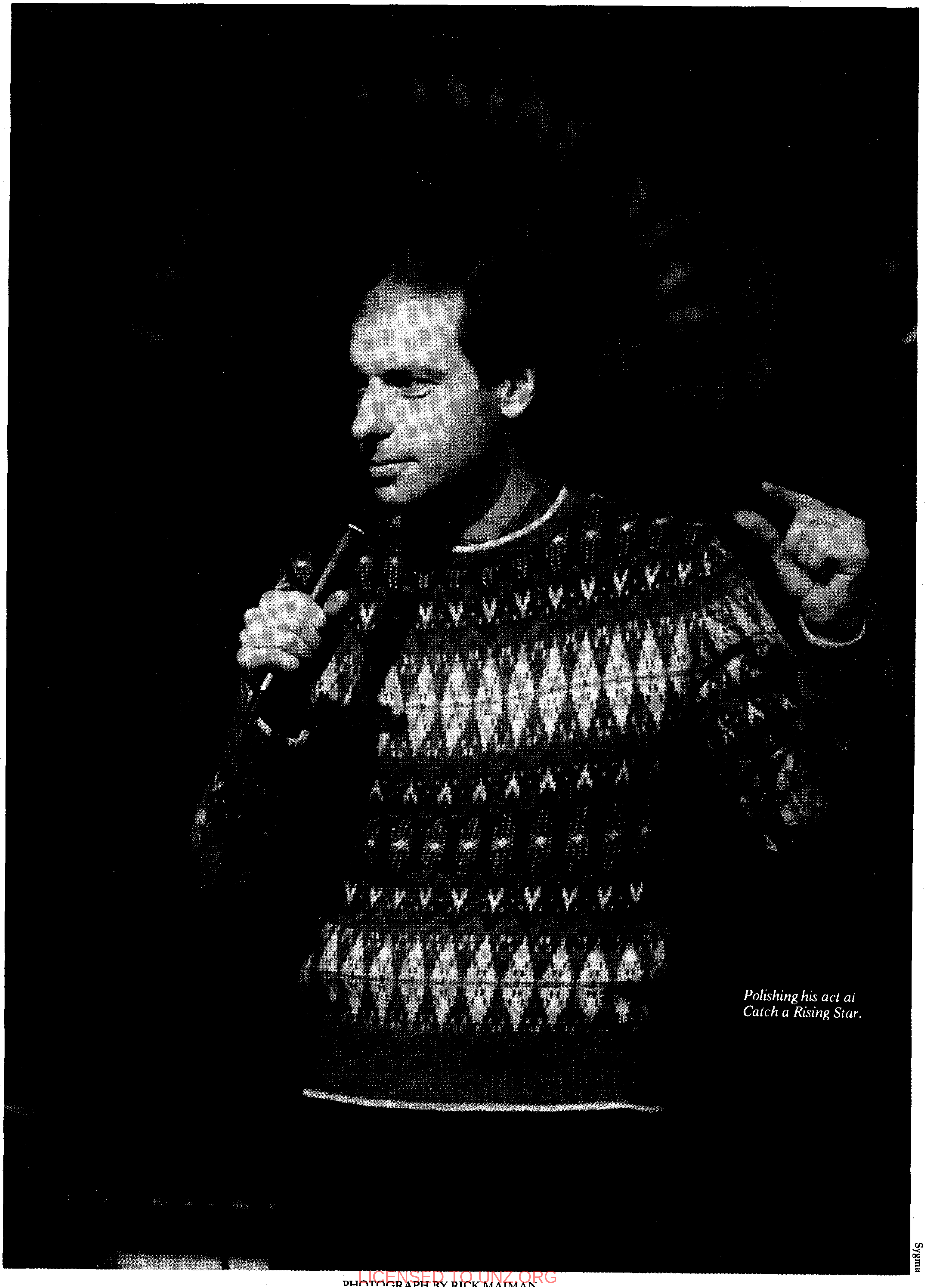
And now—well, Fromstein still had doubts about what he was doing here. He is not your classic cutup. He has a quiet, unassuming humor, the kind that doesn't always work with strangers. He is used to hearing people say to him, "*You're* a comedian?" He started his career only 3 years ago, at the age of 31. Before that, Steve Fromstein had been living in Kulu, India, in an area called the Valley of the Gods, meditating at the ashram of Swami Shyam. It is probably safe to assume he is the first Jewish comedian trained in the Himalayas instead of the Catskills.

"I conceive stand-up comedy as being like a lion tamer," he said. "You're up there with a chair and whip, pretending to be in control, but the lion could kill you if it wanted. In the early days, I was pretending to be in control, but if a joke missed, I could fall apart. I don't get scared anymore, but I'm still intimidated by the audience. I'm afraid they'll turn into animals—they'll turn into the amateur-night crowds who used to hate me."

He paused as the limousine crept down Fifth Avenue. "I've got to stop talking like this," he said finally. "By the time I get to the show, I'll be a wreck." So it was back to a more pressing question: The girlfriend or the cop? When he reached the Omni Berkshire Place that Tuesday afternoon, November 10, he settled in his room to plan the next two days. He would be meeting with Letterman's producers, polishing his act in clubs, choosing the jokes that in five minutes would determine—oh, fame, wealth, success, career. He wondered briefly how much hair he would lose in the next 48 hours.

"My whole body is tingling a bit," he said. "I've got a con-

Photograph by Donal Holway.



Polishing his act at Catch a Rising Star.

Sygma

PHOTOGRAPH BY RICK MAIMAN

SPOTLIGHT: *A lovely twist, that* Psycho *joke, and still there were only scattered chuckles. People weren't turning mean, just mildly indifferent. His deadpan didn't crack, but he did swallow visibly.*

stant anxiousness in my stomach that is a little bit of fear, but it's almost pleasant." He was trying to keep in mind the advice he kept getting from his comedian friends: "Look at it as just another set." But it was hard not to think of those 4 million animals out there. "Yeah, just another set. Just another most important set of your life."

IT WAS GOING TO BE THE girlfriend, not the cop. Fromstein had made up his mind by the time he left the hotel Tuesday evening to meet Letterman's producers. That night and the next, they would watch him practice his five-minute set for Thursday's show. He went to Catch a Rising Star, the First Avenue club known in the business simply as Catch. The bar in the front room was packed with the usual agents, managers, TV scouts, and comedians.

Fromstein was the slowest-talking person in the room and the most subdued comedian on the bill. His low-key stage self is sometimes compared to Woody Allen or Steven Wright, although there is something else, too, a serenity that brings to mind—well, certainly an ashram, and on good nights maybe Bob Newhart or Jack Benny. Fromstein depends on deadpan lines that have to be precisely calibrated, which is why he had spent the afternoon pondering his opening options:

1) The cop: "So the cop pulls us over and he said to me, 'Do you have any idea how fast you were going?' I'm with my girlfriend. I said, 'You're the fascist pig; you tell me.' Well, I didn't use those exact words. I think what I said was 'No, sir, I don't.' "

2) The old girlfriend: "Speaking of my old girlfriend, she didn't like to drive with me because she said I'm so nervous. Like, once we're driving along and it looked like we were going to be in an accident—and I took driver's ed.—so right away I assumed the crash position. Put my head through the windshield."

Fromstein knew that the cop could be counted on for one decent laugh and the girlfriend was not as surefire. But he was leaning toward using the cop second and starting with the girlfriend. "It gives me a buffer of one joke between the opening and the cop joke, and the audience gets to know me in that 60 seconds. So when I get to 'You're the fascist pig; you tell me,' it gets a laugh because the audience knows it's ridiculous and out of character. Then when I say, 'Well, I didn't use those exact words,' they know where I'm going, so it gets a laugh. And then 'No, sir, I don't' gets a big laugh.

"So if I wait to tell the cop joke, I get two good laughs and one big laugh instead of just one decent laugh. But I don't think the girlfriend is as good an opening—it can seem kind of lame—and you can't lose them at the opening. Then you've really got to work hard. But on the other hand, it's not like you have to kill at the opening. As long as you build momentum.... God, all this over one line. I wonder if Robin Williams goes through this: 'Now, do I jump here, or should I do the spin and *then* the jump?' "

LION TAMER: *With* Late Night*'s Morton and Gannon.*

The crowd was in a rambunctious mood when he went on—the previous comedian had been talking about animals defecating, exactly the sort of act Fromstein hates to follow. "Speaking of my old girlfriend," Fromstein began, and there was a modest laugh. The crash position got another. Then the fascist pig and—silence. Apparently, his character still hadn't registered. "No, sir, I don't" finally got a reaction, but nothing spectacular. Fromstein's bony face looked especially pale, more sepulchral than serene. "We were speeding because we were late, and we were late because we couldn't decide what movie to see. I wanted to see *Orgy Girls.* [Decent laugh, pause.] I'd read the book. [Better laugh.] And she wanted to see *Psycho.* I said, no way. I mean, that's a scary film. That shower scene, it's so scary—to this day, I'm afraid to stab a woman in a shower."

A lovely twist, that *Psycho* joke, and still only scattered chuckles. The people weren't turning mean, just mildly indifferent. They sat back, willing to laugh but not really expecting to. His deadpan didn't crack, but he did swallow visibly, and there was a listlessness in his voice as he proceeded to talk about his girlfriend calling him a wimp ("I tell you, that made me mad. I came this close to saying something"); his lack of aggressiveness ("If I get into a taxi, I say, 'Wherever you're headed' "); and his attempt to stop a gang from beating up an old lady ("One of them says to me, 'Why, you want to make something out of it?' I said, 'Yeah, I want to make something out of it. I want to make you sorry you were ever born, you greasy punk.' Well, I didn't use those exact words. I think what I said was 'No, sir, I don't' ").

This callback, as it's known, got a better laugh than the first time the line was used, but not at the table where Robert Morton, the producer of *Late Night With David Letterman,* was sitting puffing a cigar. He didn't laugh once the entire act. As Fromstein exited to polite applause, Morton leaned over to Frank Gannon, the show's segment producer, and said, "The jokes are there. They're funny jokes. But he's reciting them like he's done them 1,000 times. He's delivering it like a written piece. We've got to spark him up." They went to find Fromstein at the bar.

"You sound as if you're reciting it," Morton said. "You've got to sell the jokes."

"I know," said Fromstein, stroking his chin. "I was a little tired tonight. I could feel it wasn't working. I'm thinking of changing the opening."

"Go with a solid killer up front. You gotta go out there and kill right away."

"I have another opening that goes, 'Hi, it's good to be here. I was so excited coming out, I just bumped my head. But don't worry, it's not going to hurt my performance. [Pause.] Hi, it's good to be here. I

Photographs by James Hamilton.

was so excited coming out, I just bumped my head. But don't worry, it's not going to hurt my performance.' "

"Now that's funny," said Morton as a woman nearby started laughing.

"Maybe I'll try that. Anyway, I'll be more rested for the show. I know I can do better."

Fromstein decided to abandon his plan of going back to rest at the hotel. It wasn't quite midnight, not too late for another set. He went out into the rainy night and hailed a taxi for the Improvisation, on West 44th Street.

"I know I'll do it better when it counts," he said. "I think I may be holding back, saving it for Thursday. Tonight, I waited one beat too long before I said, 'Speaking of my old girlfriend,' and then I waited two beats too long waiting for laughs that never came. I'm tempted to try it again at the Improv. But everybody seems to be siding toward 'I bumped my head.' I don't really like it, even. It seems so phony. When that woman near Morton started laughing at it, I felt kind of disappointed, almost angry—'Don't laugh; that's the wrong opening.' But maybe they're right. At least the 'bump my head' gets me acting a little more animated right away.

"I'll tell you, that kind of set. . . . " He stared ahead at the cab's windshield wipers sweeping back and forth. "I mean, there were a lot of quiet moments."

ASHRAM TO THRILLCAM: *Getting set for 4 million viewers.*

WHY WAS STEVIE Ray Fromstein going through with this? The only thing more painful than watching a bad comedian is being a bad comedian. Why take the chance?

There is a standard answer, the tears-of-a-clown theory: that only some profound pain or insecurity or need for love would drive someone into comedy. You can trace this theory from Shakespeare (Jaques, the melancholy wit in *As You Like It*) to Freud (the joke as outlet for repressed feelings) to Woody Allen ("It's some kind of privation or suffering that turns someone into a comedian").

Most comedians are sick of this theory. Twenty years ago, Johnny Carson and Joey Bishop were fending it off (Bishop by saying non-comedians were insecure, too; Carson by protesting that comedians were not "hostile, bitter, unloved people"), and the new generation reacts similarly. They counter with the class-clown theory: Being funny just came naturally to them, and they've always enjoyed it. "Comedians resent being the only performers with this reputation for being weird," says Carol Leifer, a regular on *Letterman*. "They get defensive: 'Hey, why don't you apply this theory to mimes and get off our backs?' "

Fromstein, who considers himself a healthy neurotic, doesn't much like the tears-of-a-clown theory, although he concedes he fits the mold in some ways. His stage persona, the loser who never gets the girl, is not pure fantasy. He variously describes his romantic status as "heterosexual and available" or "hopeless." And he has been through trauma: a 5-year battle with cancer starting at 25. It was when he thought he was dying that he started his professional comedy career.

"You could say that I turned to comedy to cope with the fear of death, but I don't think it's true," he says. "The experience just made me realize how important a part of me comedy was—it wasn't a fair-weather trait. I never stopped wanting to be funny, even during the worst moments. When they told me they had to remove a testicle, I said, 'That's all right, as long as they save it so I can visit it.' After they'd given me six months to live, I told friends I was working on a book called *I Laughed at Death—And Lost*. People didn't know how to react. They thought it was odd for me to be joking. But the point is that I'd always been that way. I always wanted to make people laugh."

Fromstein has a couple of explanations for this compulsion. One might be termed the comic imperative: "I think it was Nietzsche who said, 'If we can do something, we must.' I always knew I could make people laugh, and there's never been anything more fulfilling." The other explanation you could call the lusts-of-a-clown theory.

"I was never a popular kid, so I guess this idea about wanting love makes some sense. If you're not handsome, not the big man on campus, being funny is one way of attempting to get love and power. I've heard it said that men become comics because then they can get laid, and women can't become good comics because they can get laid whenever they want. Obviously, that's not entirely true—there are good women comics, but there are a lot more men, and I do think men basically do things to make themselves attractive to women. For comics, that's one way, maybe their only way."

He grew up in Toronto, the son of a pharmacist, and he traces his comic career back to age ten, when he got laughs reading a poem at his brother's bar mitzvah. Shortly afterward, he was given a ventriloquist's dummy and performed for his class. He watched Jack Benny and Red Skelton, fantasized about running off to New York, and punctuated a mediocre academic career with wisecracks in class. At Queen's University in Kingston, Ontario, he did some stand-up routines at variety nights and local bars. But there wasn't much call for stand-up comedians when he graduated in 1977—just a handful of clubs in distant cities. Fromstein tried social work ("I worked with juvenile delinquents [pause] until we got caught"), pursued an interest in Eastern philosophy, and went off to the ashram in India. "I meditated and did sit-down comedy. Swami Shyam had a great sense of humor, and he'd sometimes have me sit next to him on the platform and do a routine for everyone. I had some of my best sets ever there."

In April 1979, at 25, he began feeling sick and went back to Canada. There he learned he had cancer, and tumors kept appearing over the next five years, one in his stomach the size of a grapefruit. He underwent chemotherapy and several operations in Canada, went briefly to a clinic in Tijuana, and returned to the ashram several times. In May 1984, back in the Himalayas, he developed an excruciating new pain in his abdomen. He decided he'd rather die than go for more chemotherapy. He took daylong bus trips, carrying a syringe with morphine, to visit a natural healer in an Indian village. Finally, he gave away all his possessions to friends at the ashram and returned to Canada, expecting to die.

"I wasn't depressed. I felt very light, gentle—I was facing my death and ac-

GET IT?: *He was taken to Paul Shaffer,* Late Night*'s conductor, and asked what kind of music he wanted when he walked out. "The* Tonight Show *theme," Fromstein said. Shaffer looked at him blankly.*

cepted it. The problem was that I didn't know what to do with myself while I was waiting. I couldn't commit to anything. I didn't feel like taking a course for a career in computers. If you think you're dying, you don't really want to do things like go to the bank or worry about plumbing problems—you figure, 'I've plumbed enough.' The only thing I was still interested in doing was comedy."

FROMSTEIN BEGAN PERFORMING at a new club in Montreal that fall of 1984, and two felicitous things happened. One was that he didn't die. (The pain mysteriously disappeared, and doctors concluded his cancer was still in remission; there has been no sign of it since.) The other was that he found he could make a living telling jokes. He caught the beginning of a new golden age of stand-up comedy: Hundreds of comedy clubs were opening across North America during the mid-eighties. Fromstein started traveling the Canadian circuit, making about $1,000 a month. He worked up half an hour of material and learned to endure hecklers. He went from Steve to Stevie Ray one night as a joke, then decided a stage name might help. Finally, after three years, he got his break last summer at a festival in Montreal called Just for Laughs.

The festival is the Cannes of comedy, the annual convention for comedians, agents, club owners, and TV executives. Last July, the bill spanned the generations, from Henny Youngman to David Steinberg to Steven Wright. The hotel bar stayed packed until five in the morning with comedians bad-mouthing club owners and doing imitations of one another's acts. A tanned, gold-braceleted man from Los Angeles—apparently an agent—rushed up to *Late Night*'s Robert Morton and said with a straight face, "I love you, baby." A comedian's manager introduced himself to Cynthia Coe, an executive at Catch a Rising Star, with "I know this will sound like I'm kissing your ass. . . ." (Coe: "Oh, go ahead, kiss it.") Fromstein was one of the unknowns on the bill—a local getting his shot—and when he left the stage, Coe decided this was the success story of the festival.

"He's got great poise, and he just knows how to take control of an audience," Coe said. "It's interesting, because he's not a high-energy act. There's something ethereal about him. He's got these liquid eyes that just reach out to you and grab you." Coe invited Fromstein to Catch a Rising Star, and he appeared one weekend in September. The audience included scouts from the Letterman show, who had just taken a look at a tape of his act in Montreal. On Monday, at the West Side apartment where he was staying, he got the phone call.

"Yes, *certainly* I'll be glad to hold," he said, waiting for an assistant of Letterman's to come to the phone. Then, with his career on the line, he covered the mouthpiece and explained with a perfect deadpan, "They finally have tickets for me to watch the show."

ON WEDNESDAY AFTERNOON, 24 hours before his taping, Fromstein decided he needed a new act. He had spent the morning on the phone going over the routine with other comedians and Cynthia Coe, and now he wanted to throw out half the jokes. He went into the *Late Night* offices in Rockefeller Center and met with Morton and Gannon.

"I realized something I was doing about this set that I was unhappy with," he said. "I was holding back a couple of my better jokes because I thought they might fit better in another set if I came back for a second shot."

"Don't save a thing—'A' material all the way," Morton said. "The temptation is there. But the first shot, you just have to kill."

"If you're thinking of the second, there might not be a second," Fromstein said.

"Exactly."

Everyone was nodding confidently. This spirit of optimism lasted two minutes, until Morton began discussing how Fromstein should "do panel," that prized moment when the stand-up sits down for a chat with Johnny or Dave.

"Softer jokes might be nice observations to make," Morton said. "Dave can lead you into them in a nice, conversational way, to make it look natural—'What was your childhood like?'—and you do five or six jokes about your childhood. He won't say, 'I understand when you were a kid you used to wear women's clothing,' and you do one joke. He won't set up a joke. But he'll gladly set up a chunk."

"I was thinking of something like, if he asks me, 'How did you get on this show?,' I say that I sent a videotape in to the producer—of him with another man's wife."

"And what's the joke?" asked Morton, perfectly seriously.

"Huh?" said Fromstein.

The silence was broken by an aide summoning Morton to a meeting about that night's show. Fromstein stayed with Gannon to debate the merits of wearing a pink versus a gray shirt (gray was picked because it seemed "edgier") and to do a joke-by-joke analysis of the set. They decided to cut a half-dozen jokes (including "crash position") and replace them with ones about calling a teenage girl, meeting a woman in a bar, and robbing a bank teller ("Take all the money you got in that drawer—okay, now put it in my checking account"). That night, Gannon went to watch him do three sets, at Catch, the Improv, and Caroline's, and it went better, but there were still silences. "I know I'll have more energy tomorrow night," Fromstein said.

At Caroline's, on Eighth Avenue, Fromstein ran into a frenetic 56-year-old comedian named Uncle Dirty. At his peak, when he was putting out albums in the early seventies, most of his act had been too risque for TV; now lewdness was allowed, but a younger generation was getting the shots. He was thinking of leaving New York, and he asked Fromstein, "Do you think I could find an apartment for $500 a month in Toronto?" Fromstein, who was in the process of moving from Toronto to Los Angeles, said it was possible.

Uncle Dirty had advice about the Letterman show ("Wear vertical stripes if you want to go for the wimp look") and other career matters. "When you get known and you go into a club, don't even look at the waitresses. Just walk by, Johnny Cool. Then if you go on and kill, and the second or third night a waitress comes up and says, 'I liked your set,' you got her. Women like mystery. Take it from an expert. I've been married and divorced three times."

How did he think Fromstein would do the next night? "Excellent. He's in the right mold. College whimsy. He's one of those intellectual slow talkers with bright words, and he's got an empathetic pattern of schlep. But you have to remember, making it has very little to do with your talent. It just means your reality is popular at that moment."

Uncle Dirty talked cheerfully about one of his albums' going gold in 1971. "Yes, I'm not going to do Letterman tomorrow night," he said, "but there are many flowers growing in caves unseen."

On his way to the studio Thursday afternoon, Fromstein hummed a few bars of "New York, New York" in the hotel elevator and walked along 52nd Street reciting his act to himself. He stopped only when he got to the joke about his girlfriend calling him a wimp. Should the punch line be "I almost said something" or "I nearly said something" or "I came this close to saying something"? By the time he reached the studio, in the RCA Building, an hour before showtime, he had made his last decision: It would be "almost."

The studio was not like he'd always pictured it. It was smaller. But the famous trappings were all there: the overhead track for the *Late Night* Thrill-Cam, the windowpanes in front of the fake skyline, and, of course, the Desk. Fromstein was taken over to meet conductor Paul Shaffer. What kind of music did Fromstein want when he walked out? He looked flustered for a minute. He hadn't planned this detail. Finally, he said, "I'd like the *Tonight Show* theme." Shaffer looked at him blankly. They settled on a blues number, and Fromstein headed for the solitude of his dressing room.

He emerged after the show began and settled on a couch in the greenroom, the waiting area one wall away from the Desk. Martin Short and Letterman were laughing onstage 25 feet away; Candice Bergen was on another greenroom couch, waiting to plug her *Mayflower Madam* TV movie; a dozen staffers and visitors were abuzz with the glamour of it all; and for some unfathomable reason, Fromstein looked serene for the first time in two days. He didn't look like a man going on *Letterman* fresh from five club appearances that had ranged from bad to passable. He looked like a man who had just had a leisurely conversation with Swami Shyam.

"I feel pretty good," he said. "In fact, I'm a little too calm—I have to get my energy up. It's time to start getting a little nervous."

He decided some coffee might help. He carried it backstage to wait until David Letterman said, "Our next guest is a very funny gentleman who is making his network-television debut right here this evening.... Ladies and gentlemen, please welcome Stevie Ray Fromstein."

It's hard to account for what happened next. Maybe it was what Fromstein had been saying all week: that no matter how insecure and shy he might seem, he would be ready for his moment. Or maybe it was the "bump my head" opening. It didn't get much of a laugh, but his low-key smile was reassuring: Don't worry, folks, I'm a pleasant fellow and I know what I'm doing. This time, they laughed at the "fascist pig" line; they laughed louder at "No, sir, I don't," and Fromstein cruised into his last-minute-replacement joke about calling up a girl when he was sixteen years old. He was definitely selling this one, pretending to hold a phone to his ear and arching his eyebrows as he doled out the lines.

"Hello, Suzy, I don't know if you remember me. You were at a party on Saturday night. Yeah, do you remember talking to a guy in a blue shirt? Yeah, and later on in the corner—kind of kissing a little? Yeah. Well, I was watching you." He hit the pause just right, and the crowd loved it. Letterman, who was hunched over his desk, holding a cigar and staring down at the ashtray, chuckled briefly.

"I'm not the most aggressive guy in the world," Fromstein continued. "When I meet someone, I never know when to make that first move. But I gotta tell you, I was in a bar last week. This beautiful woman came up to me, offered to buy me a drink. And the next thing you know, it's her place or mine. We're at her place. She says, 'Excuse me.' She comes back a minute later, totally naked, sits down beside me on the couch. Puts her hand on my knee, starts licking my ear." He leered slyly.

"So I figure, okay, take a chance."

It killed. Letterman cracked up and threw his head back as the crowd roared and applauded. Fromstein looked around the room and smiled. "Got her phone number," he said proudly.

From then on, the audience sat with open-mouthed smiles and erupted in all the right places. The lions had been tamed. It was infectious: Morton and Gannon were laughing at jokes they should have been sick of. There were three more bursts of applause before Fromstein finished and sat down with Letterman. "Nice job, Stevie," said Letterman on-camera, and that was the extent of their conversation; the show ended, Letterman dashed off, and Fromstein walked to the greenroom for a you-were-great chorus. "Really?" he kept asking. *"Really?"*

"I can't believe I can stop worrying," he said on the way back to the hotel. He promptly started again: Did the Letterman people really mean it when they said they wanted him back?

But by the time he reached his room, he seemed to have matters in the proper Himalayan perspective. He turned earnest for a moment as he contemplated the ashram-to-ThrillCam saga. "No matter what happens now, I've made it," he said. "I could die a happy man tonight." Then he said he would be even happier if there were two blondes with him in the room.

Actually, he did meet two women later that night, in the bar at Catch. They watched him being congratulated for the *Letterman* appearance and wanted to know more. Was it hard to get on the show? "No," he said, "Thursday is amateur night there—you just show up and they put you on." The women didn't seem to get it.

"Were you nervous?" asked one. "Did you worry a lot before the show?"

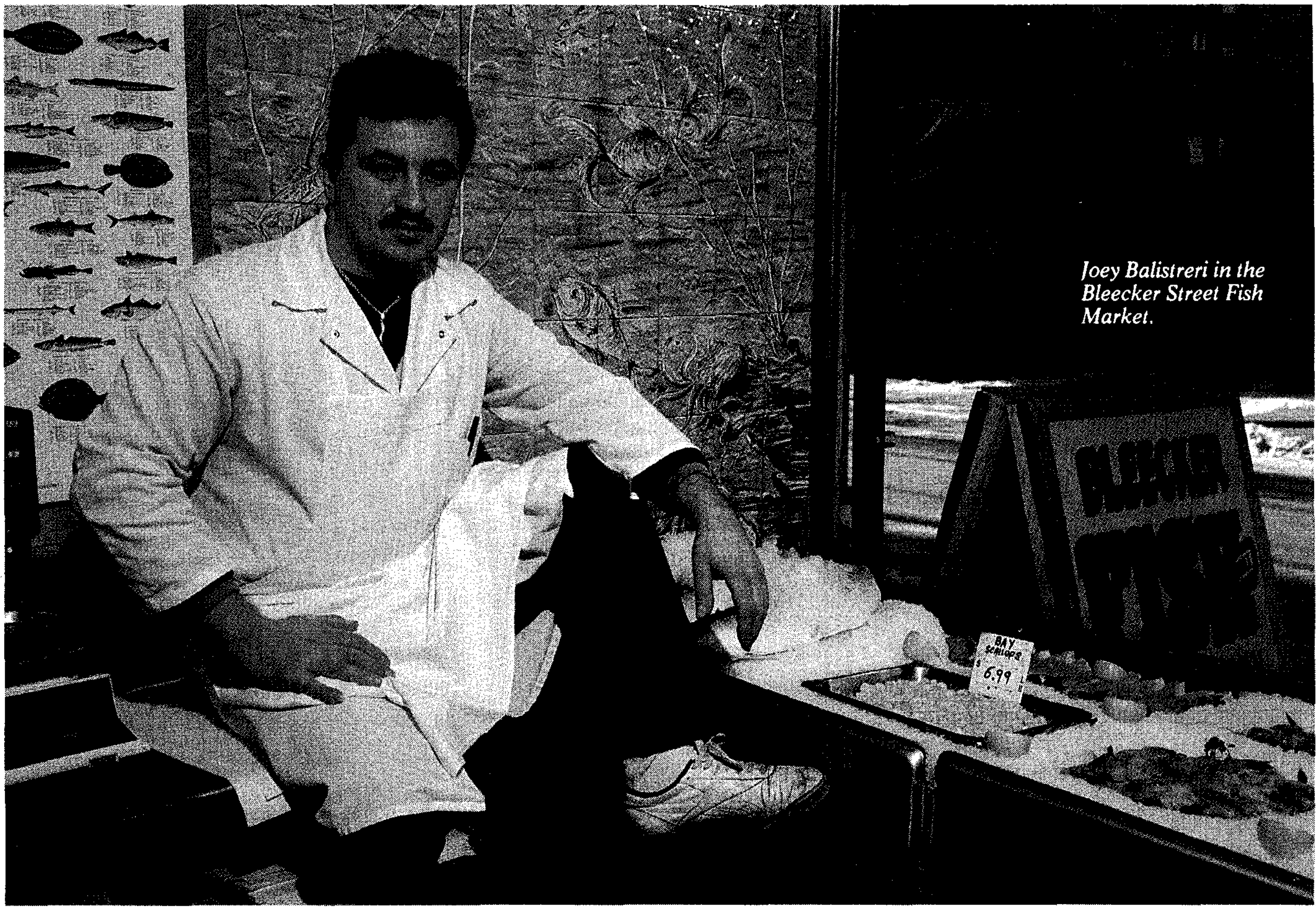
"Oh, no," he replied. "I just went out there and said whatever came into my head." ■

PUNCH LINE: *Caught by Catch's Cynthia Coe.*

Photograph by James Hamilton.

FISH STORY

BLOOD FEUD ON BLEECKER STREET · BY NICK TAYLOR


BAY SCALLOPS
6.99
BLEECKER

Joey Balistreri in the Bleecker Street Fish Market.

Contact Press Images

PHOTOGRAPHED BY ALON REININGER

THE NIGHT HE WAS SHOT, 58-year-old Salvatore Balistreri was returning home to Brooklyn from his late-shift job at the Case Paper plant in Queens. He parked near his house in Bensonhurst and crossed the street, noticing a double-parked blue car. A street lamp lit the faces of the men inside the car. Balistreri thought one of them looked like Salvatore Valerio, his nephew from Staten Island. A few doors short of home, the brittle popping started. Two shots to the head sent Balistreri's brown corduroy hat spinning into the front garden of a nearby house. Two more slugs tore into his back; another hit his side. When the shooting stopped, Balistreri was facedown in a pool of blood. An upstairs neighbor saw the blue car speed away, then called the police.

At first, the Balistreri shooting seemed to have the markings of a Mafia hit. It happened in an Italian neighborhood, and the victim was Sicilian. But Salvatore Balistreri was shot in a war in which an immigrant family that had grasped the promise of America was split apart by ambition, pride, and greed.

There was, in the beginning, the price war. The New York *Times* reported it in the December 4, 1985, "Food Notes" column: "A family squabble between two brothers, both Bleecker Street fish dealers, may mean savings for their customers as one tries to undercut the other." Anthony Gurrera marked his swordfish steaks down to $5.99 a pound and bluefish fillets to $1.79, and gloated over business at his Greenwich Village Fish market at 265 Bleecker. Six doors away, at 253 Bleecker, Vincent Gurrera at the Bleecker Street Fish Market cut his swordfish steaks to $7.99, bluefish fillets to $3.49. Between customers, the two brothers would step out onto the busy sidewalk and glare at each other.

By then, family battle lines had been drawn in an imbroglio of Byzantine intrigue. Vincent Gurrera, Salvatore Balistreri, and his son Joey, Vincent's partner, were on one side. Anthony Gurrera, Salvatore Valerio, and Anthony's daughter Joanne were on the other. Salvatore Balistreri was married to the Gurrera brothers' sister, Saveria. Valerio was married to Joanne. The once-cordial family relationship turned hard and bitter.

ANTHONY GURRERA WAS THE blustery prince who came to America to make his fortune. He was "rich Uncle Nino" and the ticket to New York for his family in Sciacca, the fishing town on the southwest coast of Sicily where he was born in 1921. The oldest of fifteen children—eight died at birth or soon after—Anthony grew up determined to escape poverty, and left his Italian merchant vessel when it called at Norfolk, Virginia, in 1947. He settled in New York and, like a remarkable number of immigrants from Sciacca, became a fish dealer in the city. In 1957, Anthony brought his parents to New York. One year later, his twenty-year-old brother, Vincent, the youngest of the surviving children, arrived.

Anthony bought the Greenwich Village Fish market on Bleecker Street in 1967 and sponsored the immigration of his sister and her family to New York. Saveria and Salvatore Balistreri and their children, Anthony, Joseph, and Josephine, sailed into New York Harbor aboard the *Raphael* on November 21, 1969. Anthony Gurrera met them at the Passenger Ship Terminal on the North River and drove them to his home on Seventeenth Avenue in Brooklyn.

On Bleecker Street, Anthony was only one among a number of Italian food merchants. John Ottomanelli and his sons have their butcher shop at the corner of Bleecker and Jones, Charlie Zito runs a bakery two doors away from Greenwich Village Fish, and Joe Faicco's pork store is just across the street. But Anthony

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SWORD FISH
LOBSTER TAILS
CLEANED SHRIMP
LOBSTER MEAT

The Greenwich Village Fish store was sold last spring by Anthony Gurrera after his son-in-law was indicted for attempted murder.

COURTROOM DRAMA: *Salvatore Balistreri scanned the room. He lifted his arm and pointed at Valerio like an Old Testament prophet, crying out, "Sal Valerio is over there. This is the one who killed me!"*

Gurrera stood out: The feeling among the Bleecker Street merchants was that he was cantankerous and difficult. "He was hard," says one, adding that his customers sometimes came in complaining about Gurrera. "A braggart, a hot bag of wind," says another. His daughter Joanne says Anthony "has a temper, but he is a pussycat."

Vincent started out as a delivery boy but eventually went to work for Anthony. He hoped that Anthony would someday let him buy into the business. "Promise, always promise," Vincent says. "But it was always 'Not now. Not now. Later.' " As he would tell police, "I was tired of not making much money. I wanted to go on my own."

JOEY BALISTRERI WAS SEVEN WHEN he arrived in New York with his parents aboard the *Raphael*. Their first home was Anthony Gurrera's finished basement. Joey's father, Salvatore, a successful fishing-boat captain in Sciacca, took a job in New York as a machine operator at a paper plant. The Balistreris eventually settled on West 10th Street in the Bensonhurst section of Brooklyn, where Anthony Gurrera visited his sister and brother-in-law often. The families drank coffee together, and the talk flowed in the Sicilian dialect. Joey grew up and did the natural thing for a boy from Sciacca in New York: He went to work in the fish business. So it was not surprising when, in 1983, Anthony called and asked him to work at Greenwich Village Fish.

"He talked about a partnership. I took a pay cut to go there," Joey says. But like his uncle Vincent, Joey was determined to someday be independent. In June of 1985, he learned that the Bleecker Street Fish Market was for sale.

When Joey asked Vincent if he was interested in buying the store, Vincent was intrigued. "I'm not frightened, you know, but nervous," he says, "because I know my brother will be very, very mad. He'll be crazy." But he finally agreed. Salvatore Balistreri, who had counseled the move, backed the new venture with $30,000 from a family fund.

Joey and Vincent began whispering to customers that they would be moving soon, but kept the news from Anthony. "We were afraid he would try to interfere," says Joey. At the end of August, Anthony left for a month in Italy. A week later, on September 5, 1985, Joey and Vincent posted a sign: FISH STORE CLOSED. REOPENED AT BLEECKER STREET FISH MARKET.

Anthony's daughter Joanne heard about the closing and went to see for herself. Her new husband, Sal Valerio—the Balistreris had attended her wedding—accompanied her; Valerio had time on his hands, having been injured by a lawnmower accident in which a toe was severed. Joanne found the gate down over her father's storefront, read the sign, and went down the street to demand an explanation. "I said, 'What did you do?' " she recalls. "They said they wanted to be on their own. And I said, 'You did this now, when my father is in Italy? If you want to do this, you should do it like a man.' "

When Anthony returned, he was furious. There was a missing scale, bills Vincent hadn't paid. But Anthony's anger focused less on Vincent than on the Balistreris, Joey and Salvatore. They "brainwashed my brother's brains," he said. He blamed them for engineering the theft of his business. His 31-year-old son-in-law, Valerio, agreed.

Sal Valerio is a big, meaty slab of a man who joined the pressmen's union when he was seventeen as a printer at the *Daily News*. In 1983, he pleaded guilty to selling cocaine to an undercover officer. The next year, he was charged with possessing stolen property after the limousine he was driving to make extra money turned out to have a stolen tag. Now on disability while his foot healed, he agreed to help his father-in-law.

According to Joey, Valerio would limp past the Bleecker Street Fish Market on his way to pick up coffee and, seeing Joey, would "spit on the ground and say, 'I'm gonna hurt you, kid.' "

The year ended, and 1986 began in an atmosphere of violence.

JOEY BALISTRERI WAS ASLEEP ON the night of February 5 when his brother brought him the news. Tony Balistreri had heard shooting at 11:40 P.M. and then the sirens. He ran outside toward the flashing lights and found police and paramedics crouching over his father, preparing to load him into an ambulance. He returned to the house and woke his brother before following the ambulance to Coney Island Hospital. Pieces of Balistreri's skull were blown away, and shattered slugs had lodged in his brain. He was transferred the same night to Kings County Hospital.

Detective Gerard Weiser was on duty at Brooklyn's 62nd Precinct when the report came in. He and his partner, Paul Frommer, arrived on the scene about 12:30 and spoke first to Balistreri's sons. Joey and Tony told the detectives of the war between the fish stores and about Valerio's threats. They said they thought Valerio had shot their father and that Anthony Gurrera had had a hand in it.

Weiser and Frommer reached Anthony Gurrera's house on Seventeenth Avenue at 2:45 on the morning of February 6. Anthony had an airtight alibi: He and his wife had just returned to New York from their condominium in Fort Lauderdale; their plane landed at 12:30 A.M.—about the time the two detectives reached the shooting scene.

Valerio also had an alibi. "He has been home all night with me," Joanne told the detectives. But Valerio did admit to bad blood between the families. "There were a lot of problems," he said, claiming Vircent and Joey "were always threatening me and saying they would break my legs." He admitted threatening Joey and Vincent but denied ever threatening Joey's father.

Weiser interviewed Anthony Gurrera two days later on Bleecker Street. This time, he remembered family problems he had not talked about before. He said he no longer spoke to his brother "because he stole my business from me."

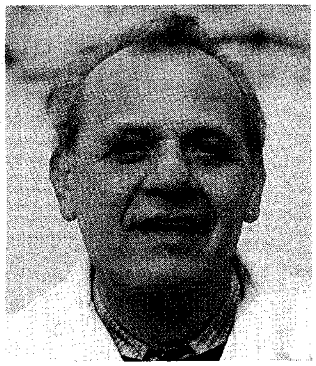
"Critical condition. Likely to die," said the reports Weiser filed in the aftermath of the shooting. Salvatore Balistreri fell into a coma on February 10. But he refused to die. He emerged from his coma around the end of March. His family watched his progress carefully. They began asking, "Who was it? How did it happen?" One day when they asked, he whispered, "Sal Valerio."

On Bleecker Street, meanwhile, tension between the fish stores remained high. Early in July, Joey Balistreri called the 62nd Precinct from his home to say that Valerio continued to threaten him, and he feared he was "going to get hit."

A year after the shooting, Weiser finally received medical approval to talk with Salvatore Balistreri. On February 3, 1987, the detective and a Sicilian-speaking officer named Esposito went to Balistreri's fourth-floor room at Coler Memorial Hospital on Roosevelt Island. Balistreri explained how he had come home from work and parked and crossed the street and seen Valerio in the blue car. "The next thing I remember, I was shot and I

ANTHONY GURRERA

Former owner of the Greenwich Village Fish store.

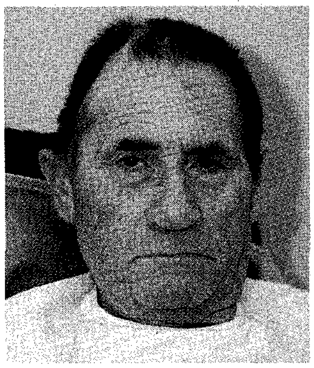


VINCENT GURRERA

Brother of Anthony; worked at Greenwich Village Fish store until he bought Bleecker Street Fish Market with Joey Balistreri.

JOEY BALISTRERI

Son of Salvatore; nephew of Anthony and Vincent Gurrera; partner in Bleecker Street Fish Market.



SALVATORE BALISTRERI

Father of Joey; brother-in-law of Anthony and Vincent Gurrera. He gave Joey $30,000 to buy Bleecker Street Fish Market; shot outside his Brooklyn home February 5, 1986.

VALERIO PLEADED GUILTY TO THE ATTEMPTED MURDER OF BALISTRERI.

SAL AND JOANNE VALERIO

Sal Valerio is married to Anthony Gurrera's daughter Joanne. He began serving a six-to-twelve-year sentence on November 2, 1987.

FAMILY PLOT

was on the ground face-first. I looked up and I saw Salvatore Valerio with a gun in his hand standing over me, but he did not shoot his gun anymore."

Weiser returned two days later, this time with Joey and a wedding photograph of Sal and Joanne. The older Balistreri looked at the picture and said, "That's Salvatore Valerio. He killed me."

Valerio was indicted for attempted murder.

LAST SEPTEMBER 2, THE BALISTRERIS, the Valerios, and Anthony Gurrera arrived at the Brooklyn Criminal Court building. The families sat apart in a low-ceilinged courtroom.

Joey Balistreri was called to the witness stand, and then his mother. Paul Lemole, Valerio's lawyer, tried to show that they had coached Balistreri to identify his client. Then the victim, strapped into a wheelchair, was brought into the courtroom. Justice Michael Juviler descended into the well of the courtroom and sat across from Balistreri, and an interpreter stood beside his wheelchair. Valerio sat among the spectators.

What happened next, to steal Juviler's description, was a scene out of Verdi. Lemole asked Balistreri if he saw his assailant in the courtroom. There was a pause as a court officer turned Balistreri's wheelchair toward the audience. Richard Baer, the young assistant district attorney, stood to one side. Balistreri scanned the courtroom. He lifted his arm and pointed at Valerio like an Old Testament prophet, crying out in English, "Sal Valerio is over there. This is the one who killed me!"

His pointing finger moved across the courtroom until it found Anthony Gurrera. "That's my brother-in-law," he cried, "an animal!"

Balistreri's accusation was stunning. After intense bargaining over several days, Valerio asked to change his plea. As he did so, Anthony called the Balistreris from the courthouse and sought a reconciliation. "This has gone too far," he said, begging them unsuccessfully to drop their complaint. Later, when Valerio stood before the judge, his father-in-law was absent from the courtroom. Joanne was there, and Valerio's sister Theresa and his brother Vincent and another family friend. A soft rain fell outside, and the women were weeping.

The judge asked Valerio, "On the night of February 5, 1986, were you in Brooklyn?"

"Yes, Your Honor."

"And did you have a loaded gun with you at that time?"

"Yes, Your Honor."

Joanne jumped from her seat and froze the courtroom with her cries: "That's not true. That isn't true. He was home with me. They're just framing him. This is a family argument. They just don't like him. Please, he didn't do this. He didn't."

The judge called a recess for Valerio to reconsider. He returned, and said he still wanted to plead guilty.

"It boils down to one question," said the judge as Valerio stood before him once again. "Did you shoot Salvatore Balistreri that night?"

Valerio leaned heavily on the defense table and said, "Yes, Your Honor."

Valerio agreed to accept a six-to-twelve-year sentence and immunity from a murder charge should Balistreri die of his wounds. He began serving his sentence on November 2. He and his family insist he is innocent. He says he pleaded guilty only because with his record he feared a longer sentence if found guilty in a trial. "I was scared of the outcome if I lost," he said before he went to prison.

Salvatore Balistreri, 60 now, is approaching two years in the hospital. He remains confined to his bed and his wheelchair. He is paralyzed on his left side, and doctors have told his family it will be a miracle if he ever walks again.

Anthony Gurrera is seldom seen on Bleecker Street these days. He sold Greenwich Village Fish to a man from Sciacca last spring. He spends much of his time in Fort Lauderdale. Vincent Gurrera also has moved on. He now operates a store on Sullivan Street, on which he and Joey Balistreri hold the lease. Joey continues to run the fish market on Bleecker Street. Both of the stores there do a steady business. The war on Bleecker Street is, finally, over. ■

Photographs: top, center left, and right, Alon Reininger/Contact Press Images; right, Frank Fournier/Contact Press Images.

DESIGN

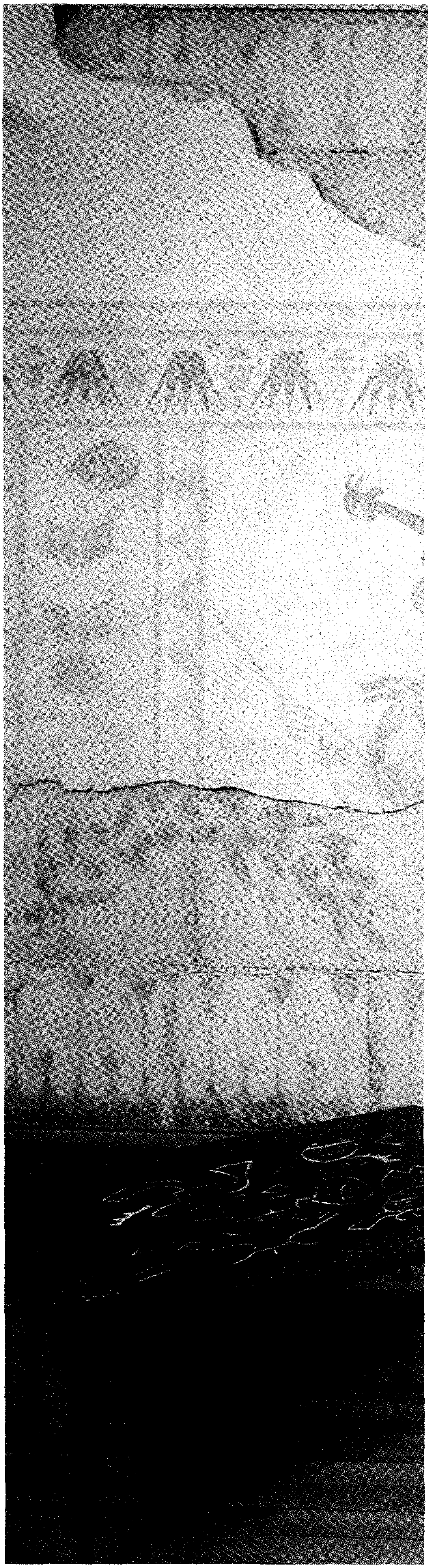
BY

MARILYN BETHANY

OLD PAINT

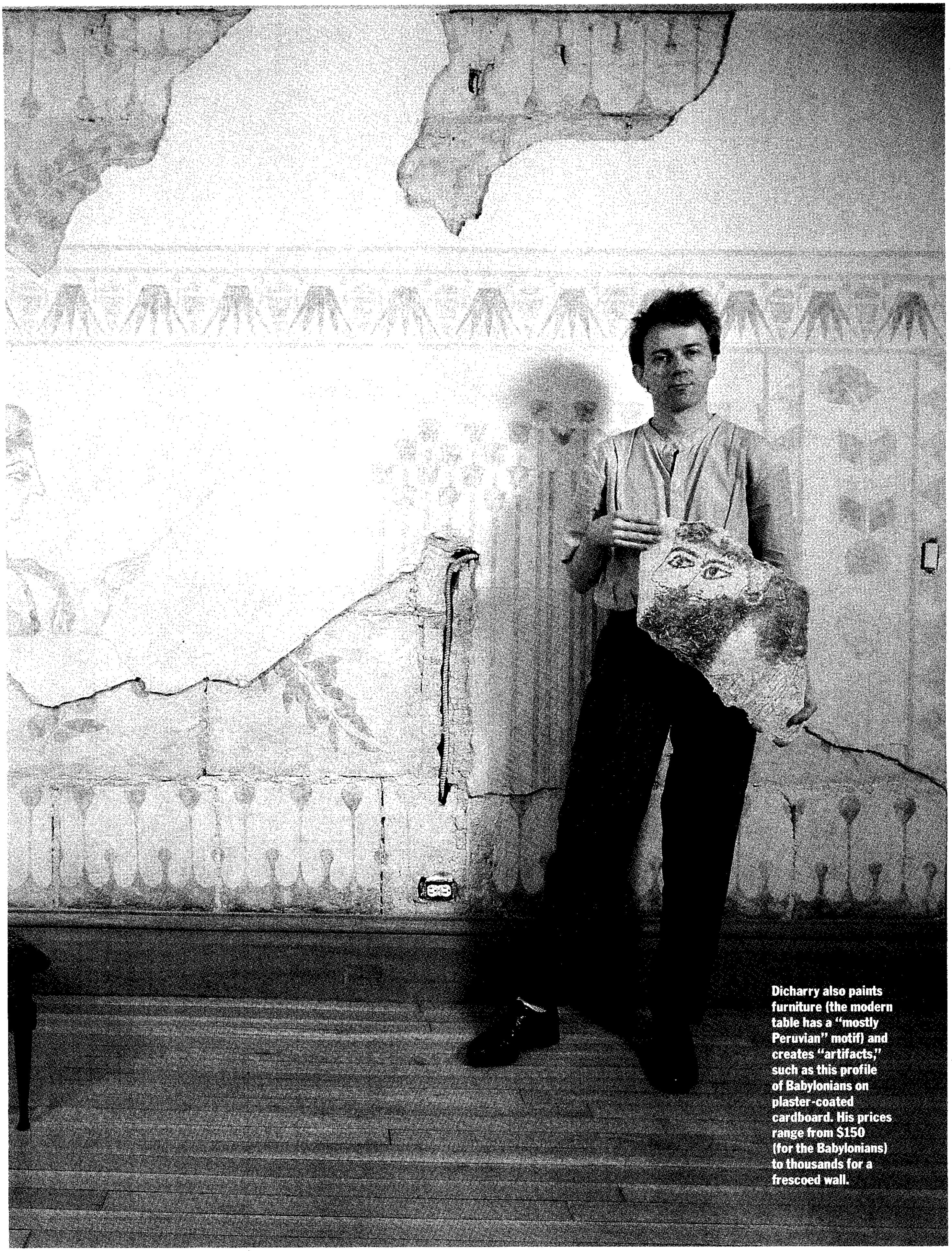
Jean-Charles Dicharry, 36—photographer, performance artist, and decorative painter—does all the usual wall glazes and *faux* finishes, but he specializes in antiquity. In his frescoes, he time-travels through the ancient world, blithely mixing periods and places, an armchair Ulysses. "In Paris, I had a job making reproductions of sculptures for a guy who had a background in art forgery," he says. "He knew all of the techniques for making new materials look old."

Now living in Hoboken (201-792-2196), Dicharry saw this badly damaged bedroom wall as an opportunity to create two "generations" of frescoes. The underlayer features motifs from one period of Egyptian art; the top layer, from several others—with a figure of an early Greek woman thrown in just to keep things interesting.



PHOTOGRAPHED BY

ANDREW GARN



Dicharry also paints furniture (the modern table has a "mostly Peruvian" motif) and creates "artifacts," such as this profile of Babylonians on plaster-coated cardboard. His prices range from $150 (for the Babylonians) to thousands for a frescoed wall.

BEST BETS

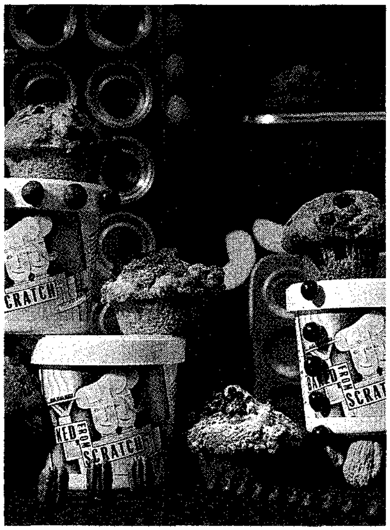
The best of all possible things to buy, see, and do in the best of all possible cities.

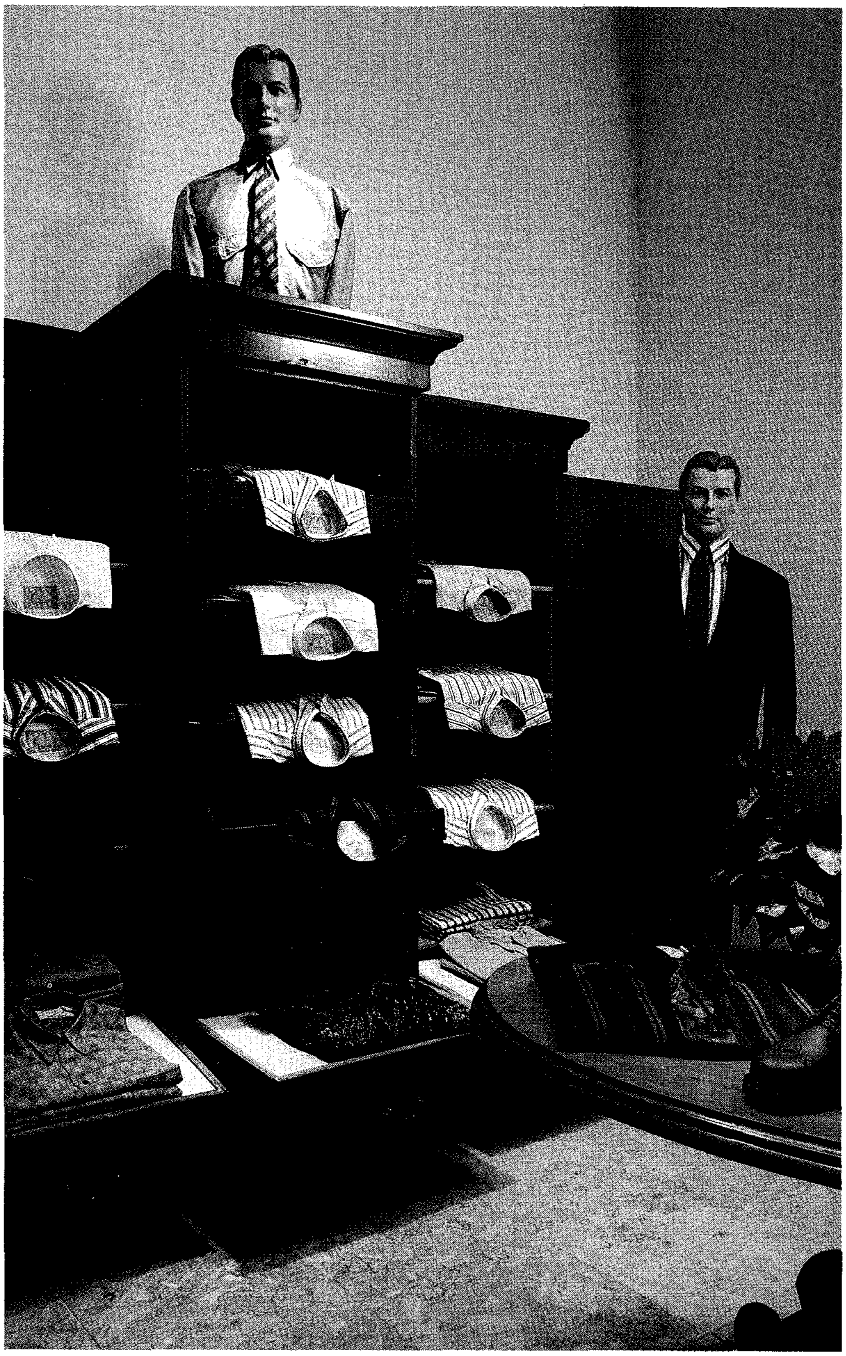
By Corky Pollan

New to Get Ready

For late sleepers haunted by the hot homemade muffins they can't have (because they're never awake enough to make them), there's Baked From Scratch's muffin mix. The moist batter is oven-ready, so just butter a pan, spoon some in, and top each muffin with a pecan half. Sample bran-raisin, coffee-crumb, blueberry, or apple-spice ($6.95 a pint). Then there's that crucial choice—*muffin size.* A mini-muffin pan that bakes a dozen costs $2.99. To make 24 tea muffins (a bite bigger), it's $18 for a pan. Or turn out six Texas-size monsters from a $19.50 pan. Remember, muffin-making isn't just for lazy adults. It's a fine indoor sport for active children. **—Barbara Costikyan**

BAKED FROM SCRATCH/*Bloomingdale's Ground floor*
TINS/*Bridge Kitchenware/214 East 52nd Street/688-4220*



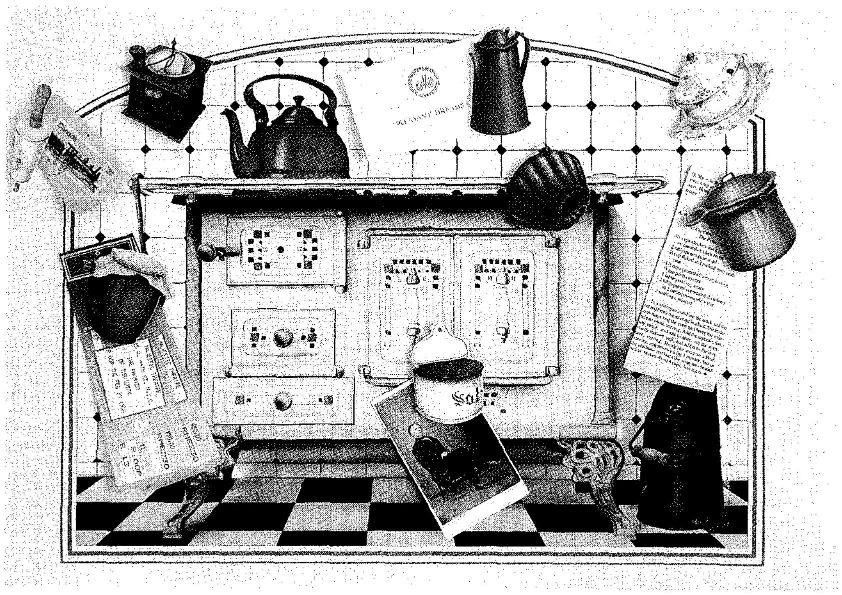


Brit to Be Tried

The store Jekyll and Hyde—unlike Stevenson's novel—lets men happily indulge their dual personalities. In this, the company's first freestanding shop (it supplied Macy's and Barneys New York with clothing for eight years), men can mix serious classics (double-breasted navy flannel jackets) with casualwear (slouchy pleated cotton-chino slacks) or cutting-edge clothes (oversize dropped-shoulder unconstructed coats). There's an enthusiastic attention to detail: Chinos come with suspender buttons and a V-shaped back vent; the coats are designed to fit neatly over broad-shouldered jackets; and shirts come in a range of subtle, white-on-white cottons. Our favorite? The wedge-shaped jackets copied from old English yachting blazers. There are shoes, too (made in Italy but designed by an Englishman); sweaters from Italy and Scotland; and belts, ties, socks, and leather goods, all displayed in a setting reminiscent of an elegant gentleman's dressing room. (From $15 for a tie bar to $60 for a cotton-poplin shirt to $190 for a flannel blazer to $850 for a shearling coat.)

JEKYLL AND HYDE, LTD./*93 Greene Street/966-8503*

Photographs: left, Monica Stevenson; right, Andrew Garn.

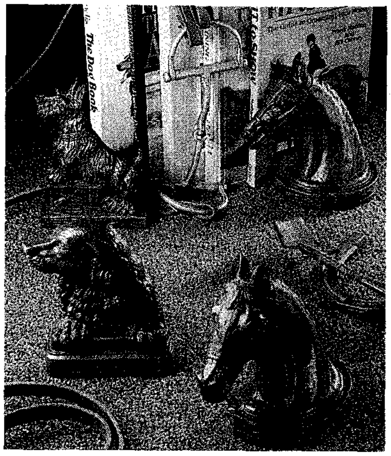


Living by the Board

We're no fans of memo boards that only seem to add to kitchen clutter or that hang there looking too cute, too clever, or just plain dumb, but we found this one, from Paris, irresistible. Copied from a turn-of-the-century bourgeois stove, it's made of enameled heavy-gauge tin and is $70.
WOLFMAN-GOLD & GOOD COMPANY/*484 Broome Street/431-1888*

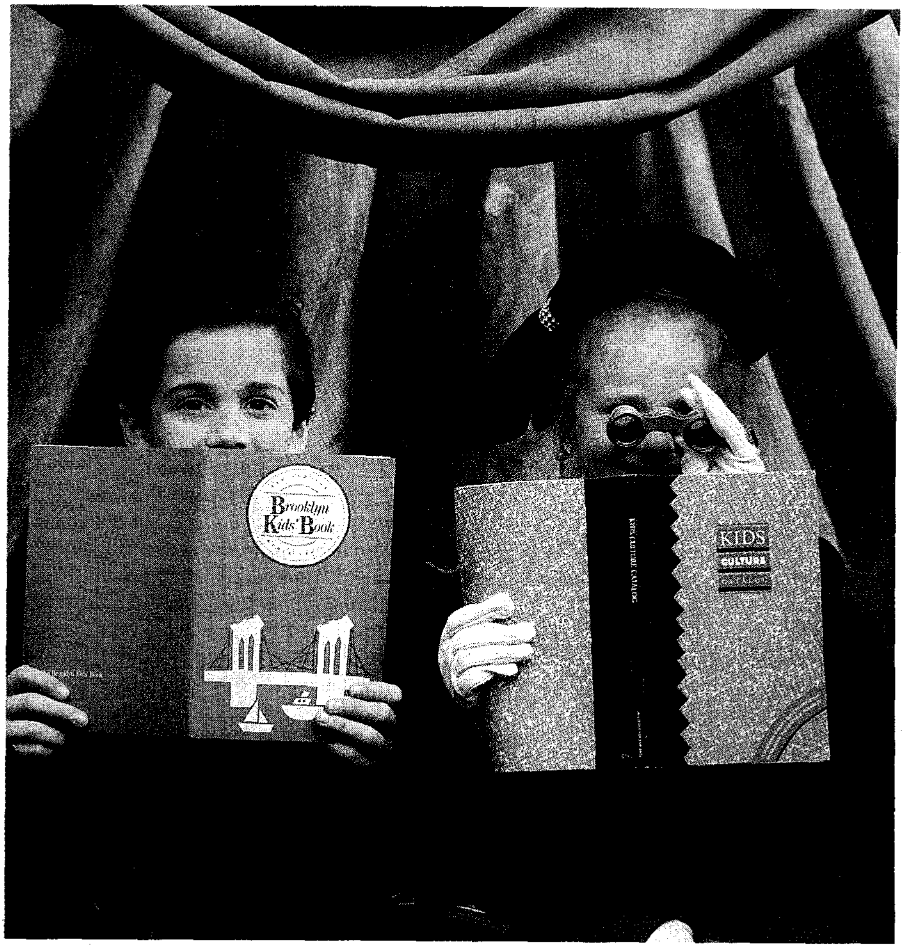
I'm Hold Fashioned

Carved in the thirties, when a man had his own domain—the library—these Syroco composition-wood bookends practically proclaim their masculinity. Now Liz Pressman, stationery buyer at Barneys New York, has rounded up horse heads, dogs, saddles, and sailboats for the libraryless apartments of today ($180 a pair).
BARNEYS NEW YORK/*Chelsea Passage*



Child and Wonderful

Is Mia Farrow hounded by her youngsters' whining, "But there's *nothing* good to do"? Even if she is, she probably has someone to help keep them occupied. For the rest of us, these slim volumes are almost as good as a live-in camp counselor. The *Kids Culture Catalog* profiles more than 200 programs offered around the city—everything from museums to zoos, historic houses to botanical gardens, dance companies to nature centers. Comprehensive, well-organized, and sprinkled with winning graphics, the *Catalog* gives grade levels for each entry, as well as logistical information and borough maps. The *Brooklyn Kids' Book* outlines more than 200 programs, events, and places in that culturally rich borough. It lists a museum where youngsters can board antique subway cars, another where they are encouraged to touch the displays, and even places to take children fishing.
BROOKLYN KIDS' BOOK/*The Fund for the Borough of Brooklyn/16 Court Street Room 809/Brooklyn, New York 11201 718-643-5102/Free, or $3 by mail*
KIDS CULTURE CATALOG/*Alliance for the Arts/330 West 42nd Street/Suite 1701 New York, New York 10036/947-6340 $7.95, plus $1.50 for postage*



Photographs: top left, Tony Cenicola; top right, Paul Lachenauer; bottom, Tony Cenicola. Models, Elijah Perry and Noelle Ross of Bookers, Inc.

Art/Kay Larson

COPY CATS

"...Here comes Mike Bidlo, who began his career 'appropriating' Jackson Pollock and now has moved on to Picasso..."

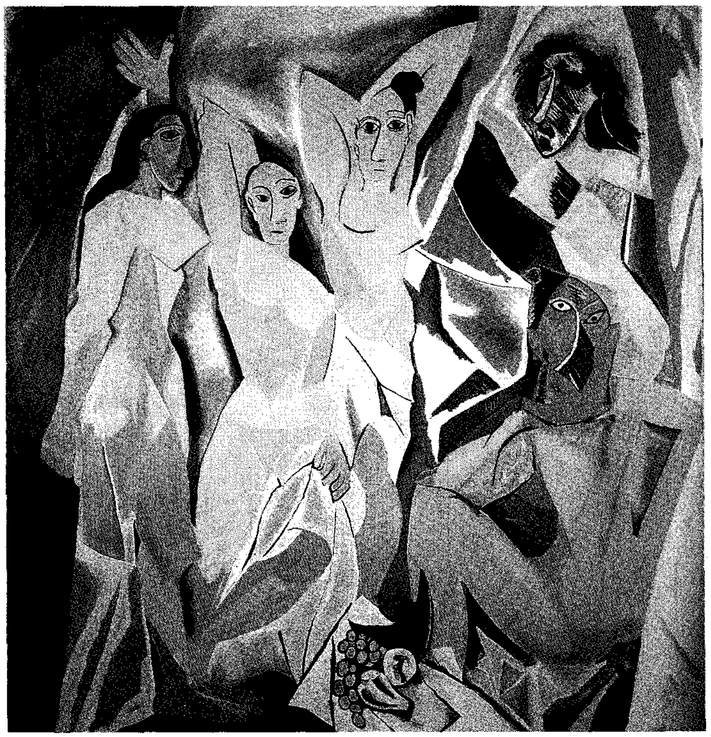
THIS IS AN AGE OF ERSATZ. IT'S ALMOST impossible any longer to tell the real thing from the doctored, processed, or simulated version. If we couldn't read labels, we would never know what we're eating, drinking, or wearing. As America goes, so goes its art: Brand names have become our most important product.

So here comes **Mike Bidlo,** who began his career by "appropriating" the works of Jackson Pollock and now, realizing the greater challenge represented by Picasso, has moved on to that richer vein. "Picasso's Women: 1901-71," in the basement of Leo Castelli's Greene Street gallery, presents two rooms jammed Salon-style with Bidlo paintings that are more or less exact duplicates of Picasso paintings, among them those two road signs of Western civilization, *Les Demoiselles d'Avignon* and *Guernica.*

Bidlo's fellow appropriators are a little more devious than he in their calculated subterfuges against art. He is a Machiavellian naïf: He has said that he wants to "make people think and react and *hate.*" Ignore him, then, and he'll find his proper place. Bidlo can't cut the legs out from under Picasso, and besides, the joke is pleasantly simpleminded and humble enough to be accurate: He works not from the originals but from their reproductions. Hence the weird, dull, airless tone of these paintings, which are faintly endearing in their ineptness—in Bidlo's failure to join an arm to a body or a knee to a leg.

His argument: The authentic value of an artwork has already been lost anyway by replication. To reproduce a Bidlo picture, as here, is to convert it back into the medium it comes from: an inky aftermath of a photo silk screen of a photograph of a painting taken from a photo silk screen of a photograph of an original Picasso. The brand name is left, but little else. Bidlo, we should note, has signed his paintings and has stamped some with a palm print—*he,* at least, will not be copied.

Two decades of conceptualism have accustomed us to think of the actual art object as a dispensable artifact—only the idea matters. The return to painting and sculpture in the eighties partly reflects a general boredom with those by now familiar and exhausted conventions. Artists like Bidlo, hoping to stake their careers on outrage, have aimed at art itself. But the merely scandalous can no longer contain the shock value of modern life—the compression of passion and information into the too small box of one's aching head. More substantial artists, including a few now showing in SoHo, are looking about them for a new content to express all their discontents. Postmodernism, if it means anything, is about a different kind of dissonance: themes grabbed off the shelf, jammed together willy-nilly, plucked from popular culture and art history, brutally indifferent to good manners, and given to dramatic extremes.



ART IN THE AGE OF MECHANICAL REPRODUCTION: *Bidlo's Picasso.*

One of the best, ironically, is **Robert Morris,** who helped lead the way into minimalism and process art in the mid- to late sixties, and who—with refreshing distaste for that Emersonian hobgoblin consistency—is now leading the way out again. You either love Morris or you hate him. He has created a kind of apocalyptic theatrics that is to fiction as science fiction is to science: hyperbolic, grandiose, but threaded through with at least the rude semblance of truth. He stands at the head of a generation of artists who are finding their sources in the grotesque and overwrought. The series at Sonnabend and Castelli Greene Street, now of some years' duration, grows out of a set of drawings based, literally, on the reach of Morris's hands—a reference to Leonardo that suggests Morris had in mind something like a new modernist humanism.

Morris begins with sheets of aluminum silk-screened with some of the grimmest artifacts of the twentieth century: photographs, borrowed from the Holocaust museum, of bodies in the death camps. Around this dark hell at the center, filled with a storm of torment reminiscent of Hieronymus Bosch, are dark wings of rock and fragments of broken architecture stamped with Morris's familiar mix of mortal debris and painted as black as a tar pit. In becoming less vaporous and more explicit, this show is an advance on Morris's last. The paintings verge on overkill—even given their subject matter. Their horror and nausea approximate the moral bottomlessness of the death camps—but they are also, as paintings, absurdly overwrought, like a Spielbergian fantasy. Modernist humanism, coming to terms with a century whose crimes against humanity reach incomprehensible dimensions, resorts to the language of movies and science fiction.

There are other routes out of malaise, some of them less apocalyptic. **Willy Heeks,** 36, has lately turned back to a

Photograph by Tom Warren.

kind of Abstract Expressionist handwork—a flurry of thin corkscrew passages of cyclonic line—that is bravely honest next to Bidlo's cloying simulations of Pollock. Heeks is not an apologist; he is a revivalist, a disciple of direct experience. In order to revive issues important to him, he has had to defy the ideologues. Bidlo, to enter the same territory, must play games. Heeks, working on paper, within the past year has found a style that is pure Ab Ex gesture but also very much of its moment. His earlier forays into opaque oil paint were nowhere as successful. Transparent oil washes now deflect light under and through a dense, seemingly molten core. Unlike the exhausted department-store abstraction you see everywhere these days, there is an enlivening intelligence operating here, hoping to reintroduce passionate content into art.

The problem: What kind of content? Impatient with formalism and conceptualism, concerned that a vast chunk of modern subject matter has never been touched because art was for so long obsessed with abstraction, some artists have turned emphatically in other directions. **Jane Dickson**'s sodium-vapor scenes of demolition derbies scramble to construct an image of the modern psyche, locked into its addiction to cheap thrills. The automobiles, not their invisible drivers, are the combatants. I don't buy Dickson's argument that a few crashing cars are the American equivalent of bullfights, but she manages to build a vague sense of menace indispensable to the cinematic tastes of the day.

Thinking twice about that old standby the portrait, **Tony Bevan,** a British painter in obvious debt to Francis Bacon, supplies it with a new urgency. Bevan's people bristle at the edges; they present themselves as crusty black outlines, often drawn directly on canvas in a crude field of color. Bevan doesn't yet have this technique under full control, but there is promise in it, especially for a kind of portraiture that resists superficial psychologizing while reflecting deeper states of social discontent.

(Bidlo and Morris: 142 Greene Street; through January 30. Morris is also at 420 West Broadway. Heeks: David Beitzel, 113 Greene Street; through January 30. Dickson: Brooke Alexander, 59 Wooster Street; through February 3. Bevan: Ronald Feldman, 31 Mercer Street; through February 6.)

MINIMALISM GOT ITS EDGINESS FROM ITS startling theft of materials from the ordinary world. As a reminder of how things used to be in those far-off years 1968 to 1970, **Pier Paolo Calzolari** has lent Barbara Gladstone Gallery several of his lyrical associations of neon, ice, leaves, and lead. The gallery has imported now and again some of the artists who made Arte Povera such a legendary movement in Italy in the sixties. Calzolari looks exceptionally strong. Relying on the elegance of real materials, he has reached for the exquisite—brilliantly and simply conveyed here by two horizontal lines of blue neon that bear two vertical white candles, their yellow flames representing one half of the duality of nature and artifice. (99 Greene Street; through January 30.)

The downside of classic conceptualism, on the other hand, often ends up idolizing notions that are neither dense enough nor rich enough to sustain the mythic momentum their creators expect of them. At Sperone Westwater, **On Kawara,** who has been doing such things for a long time, is showing five charcoal-black paintings on which, in white, are inscribed four dates. Three turn out to signify moon landings. Though a little, nagging frisson accompanies the answer to the question "What's going on here?," it isn't enough to suggest the climactic thunder of the event—an intensity the paintings try to steal by association. (142 Greene Street; through January 30.) ▬

NEWS 88
DON'T LET ANYONE TELL YOU WHAT THEY SAID...
HEAR THEM SAY IT!
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Television/John Leonard

SHEER POETRY

"...*Voices & Visions,* a series of thirteen aural and visual essays, proves that TV can be as good to poetry as it's been to science..."

THEY SPENT A LOT OF TIME AND MONEY on **Voices & Visions** (Thursdays, January 28 to April 21; 9 to 10 P.M.; Channel 13), and not a minute or a dime was wasted. "They" are the Annenberg/CPB Project, the National Endowment for the Humanities, and the New York Center for Visual History, with some help from its videotape library of American poets and critics. Out of baby pictures, home movies, travelogue, mindscape, and passionate disputation, they've fashioned a series of thirteen aural and visual essays proving that television can be as good to poetry as it's been to science.

Robert Frost, Ezra Pound, Langston Hughes, Walt Whitman, Hart Crane, William Carlos Williams, Emily Dickinson, Marianne Moore, T. S. Eliot, Wallace Stevens, Elizabeth Bishop, Robert Lowell, and Sylvia Plath—already you complain. Why Plath and not, say, Allen Ginsberg? Never mind that Ginsberg isn't safely dead and may never be quotable anyway, except on cable. Isn't it nice to be arguing about poetry as if it mattered, as if we were Russians? The considerable charm of *Voices & Visions* is that it makes us care about what Frost called "organized violence upon language." Take the first two hours of the series.

In "Robert Frost" (January 28), the old ham, self-made myth, pop icon, "symbolic farmer and symbolic teacher" recites himself and is followed around by the program from New England to old and back again; interviewed (on *Meet the Press*); talked about; and dramatized ("Home Burial"). Like the poems, the program proceeds by transitions "fresh from talk" to "happy perceptions" to "displacements" and discoveries and a wisdom at times almost as "terrifying" as Lionel Trilling said it was.

Trilling's incautious remarks, of course, offended everybody with an investment in Frost as cracker-barrel-avuncular, and offended as well those fellow critics who'd known all along about Frost and death. (He'd lost a wife to a heart attack and a son to suicide; his favorite daughter died in childbirth.) Frost worked this fuss into his speeches: "These poems are written in parable, so the wrong people won't understand and so be saved."

But "Frost" does more than paint an interesting picture. It gives the poems back to the poet. We hear his voice, see his face, and also read what he wrote, superimposed on images of trees, stones, ponds, and snow. Words float and touch, feelings talk out loud, and language itself, acoustical and contoured and raspy, is liberated from the trap of the book box and the printout of the flattened page. It's as if we listened at night, by firelight in a cave, surrounded by prehistoric and not, perhaps, imaginary beasts.

NATURAL ICON: *Robert Frost at J.F.K.'s inaugural.*

Oddly, "Ezra Pound/American Odyssey" (February 4) does less of this rewiring of poet to page. When we hear Pound's voice (an impossible burr, as irritating as a rocker's falsetto), it's usually unattended by his printed word—except, alas, when he's propagandizing on wartime radio in favor of Fascism. More often, we listen to actor Sam Tsoutsouvas reading him aloud while we look at castles and gondolas and think about Odysseus, Confucius, and Mussolini. Hugh Kenner is on hand, as if at a pep rally, abetted by Pound's forgiving publisher, James Laughlin. But so, too, is a ferocious Alfred Kazin: "I'm not going to spend the rest of my life hating Ezra Pound." We don't believe him. Why shouldn't he?

It seems easier to forgive Eliot's genteel anti-Semitism than Pound's ranting against Jews and blacks—maybe because we think we need "The Waste Land" more than we do the "Cantos"—but Pound's ravings ought to occasion more of a moral and aesthetic pause than Kenner musters. Nevertheless, as the bearded and Lear-like stick-figure poet walks into his death along one of those Venetian canals, crying *"Pull down thy vanity,"* not only the music stops. We are made to feel, uncomfortably, modernism at its impasse, gnawing old bones inside a dreamy madness.

In brief: DO NOT MISS **Haiti Dreams of Democracy** (Monday, February 1; 8 to 9 P.M.; BRAVO), a mix of picture postcard and choral ode from a zone of hell by the always-surprising Jonathan Demme. He found in Haiti art, rap, energy, despair, Technicolored squalor, voodoo, and the abiding Tontons Macoutes. He can't explain the recent nonelections—or American policy. He just looks at beauty smashed.

Photograph by Donal Holway.

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TAKE ADVANTAGE OF OUR FEBRUARY SPECIAL

Movies/David Denby

BRONX CHEER

"...Despite some violence, director Tony Bill's *5 Corners,* set in the East Bronx in 1964, feels cautious and uncommitted..."

COUNTER ATTACK: *John Turturro as a neighborhood tough in* 5 Corners.

IN **5 Corners,** THE YOUNG ACTOR JOHN Turturro wears a spiky, hostile black stubble that few people will find glamorous. The movie is set in 1964, when three days' growth meant something different from what it means now, but even if *5 Corners* were set in the present, that beard would be a warning to stay away. Some actors have a gift for bitterness—De Niro, obviously, and James Woods, with his startling, wounding mixture of arrogance and sexual chagrin. Turturro, perhaps best known for his performance as the snarling pool hustler Tom Cruise vanquishes in *The Color of Money,* has it in spades. He plays characters trapped in the angry toils of hostility and self-contempt.

As Heinz, the neighborhood psychopath, he returns from prison, walks into a corner deli, and sticks his finger into a pie sitting on the counter. He doesn't want the pie, but he doesn't want anyone else to have it either. Heinz enjoys his power to make people afraid of him. Turturro, who is hook-nosed, with a long receding chin, gives him a high giggle (a familiar movie-psycho tic) and a glaring, burning righteousness that is all his own. Heinz was sent to prison for trying to rape a nice neighborhood girl, Linda (Jodie Foster), and now he's attempting to woo her as if nothing had happened. He brings her a gift and is furious when she refuses it. How dare you not see me? he says to her and to everyone else. The thought that he might be invisible drives him to greater and greater violence, and Turturro makes him unreachable, far, far away, obsessed with the drama of making an impression on an indifferent world. The performance couldn't be more emblematic of the fate of a character actor trying to break into the center of the movie world.

Turturro is much the best thing in *5 Corners,* which is otherwise a rather half-hearted affair. John Patrick Shanley wrote the screenplay, his first, before he wrote the wonderful *Moonstruck,* and the dialogue has the overexplicit sound of an Off Broadway ethnic play of twenty years ago. The movie is set in the shadow of the Bronx-Whitestone Bridge, and everyone talks in a thickly accented urban patois that borders on the quaint. Shanley, I would guess, is trying to convey that the East Bronx in 1964 was still a neighborhood with traces of gentility—disintegration hadn't set in, though it wasn't far away. But he and director Tony Bill don't develop enough neighborhood atmosphere; they don't trust the surroundings or the film medium enough; they allow characters to present their calling cards rather than taking their identity from the streets, the shops, the bars. Martin Scorsese's films have ruined us for less intense kinds of ethnic moviemaking. A particular disaster: the overeager young theater actor Todd Graff, who hops around exuberantly as James, the boy who got his hip broken trying to protect Linda during Heinz's rape attempt.

Trying for a kind of urban *American Graffiti*—America on the cusp of social change—the filmmakers have produced a frankly vignettish movie. There are glue-sniffing girls (who are made, for some reason, completely uninteresting), picturesque cops, a former brawler who has embraced Martin Luther King Jr. and the doctrine of nonviolence and who now speaks of "love." But the vignettes don't flow together and comment on one another; Tony Bill doesn't have the passion or even the fluency to bring them to life—he leaves too much dead air around the lines. Despite some violence, *5 Corners* feels cautious and uncommitted. Nor am I convinced by what the movie is saying. Shanley means to rediscover the power of Martin Luther King Jr.'s teachings, but what the plot suggests is that nonviolence is useless against a man like Heinz. He can't be stopped with "love." He rejects it. And in any case, John Turturro's performance is so scary, it overwhelms the theme.

IN OUTLINE, THE SPANISH FILM **Half of Heaven** is about a beautiful girl from the provinces, Rosa (Angela Molina), who comes to Madrid late in the Franco years, strikes an alliance with an influential man—a middle-aged widower—and with his help and protection opens a restaurant on the outskirts of the city that serves as a meeting place for powerful government figures. But to speak literally of the plot is to allow the director, Manuel Gutierrez Aragon, and the screenwriters, Luis Megino and Gutierrez, to make a fool of you. *Half of Heaven* shares with other notable Spanish films a deadpan style of wit in which ordinary events, grand social moments, and magical happenings are joined without any fuss or commentary. The movie is unnerving—realistic from moment to moment but dreamy, rhapsodic, symbolic, and finally baffling when you think about it as a whole. The films of Buñuel and

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Carlos Saura share some of this quietly subversive method of joking.

Rosa's ascension is both a social fable and a Cinderella tale without a pumpkin in sight. There are crazy, ugly sisters and rats who make portentous appearances. There is a villain who threatens Rosa and who is properly dispatched. Rosa's grandmother, who appears and disappears throughout the movie, has an uncanny ability to predict the future, a power inherited, across the generations, by Rosa's little daughter. In all, Rosa's life seems blessed, mysteriously protected, and the whole movie, without any obvious amplification, has a gravely serious, larger-than-life feeling that is very pleasing. See it if you are willing to be mystified and enjoy sly, opaque joking.

I CONTINUE TO MEET PEOPLE WHO ARE impressed by the moral intelligence of **Broadcast News.** Let me give an example of how that intelligence is askew. (Don't read on if you haven't seen the picture.) Much is made in the movie of William Hurt's editing an interview with a rape victim in such a way that he appears to be crying spontaneously in response to her story, when in fact he had done the interview with only one camera and thus faked the tears a few minutes later. For Holly Hunter, this is conclusive proof of his shallowness and duplicity, and the movie appears to endorse her viewpoint. (For the record, James L. Brooks says in the February *Premiere* that she made the "smart" choice.)

But I've been on TV enough to know that the presence of cameras is inhibiting and that for a reporter or commentator to cry at all, he has to be something of an actor—that is, a little lever in the brain must move at his command, causing the flow of motor neurons or whatever they are to do their work, allowing him to cry while the cameras are running. Something has to say it's all right to cry—you have to *see* yourself crying, just as an actor does. So whether William Hurt cries "spontaneously" during the interview or "fakes" the tears after the camera has been turned off, repositioned, and then turned on again makes so small a difference morally that one would have to measure the amount with a microscope to notice it at all. He's acting either way. And for Holly Hunter to determine the rest of her life on the basis of so minute a violation of ethics is silly. (The choice may make sense for *her*—an ethically obsessed person—but that doesn't mean we have to accept it on her terms.) What business does she imagine she's in? When Hurt, as anchorman, repeats the information she feeds him over his headset, that is not considered faking but just good, smooth television. The character may be a lot more confused than James L. Brooks thinks she is. ▬

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Dance/Tobi Tobias

RED BOOTS

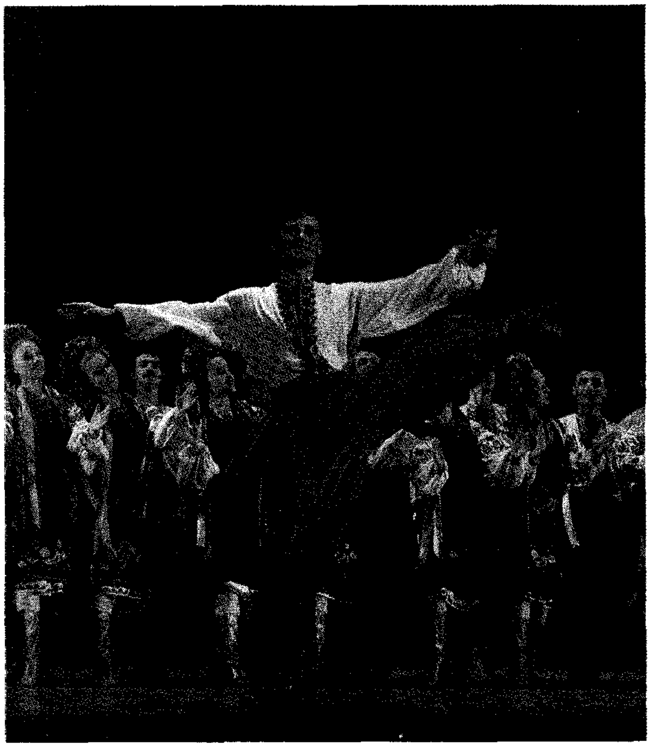
"...The problem with the show is that its charms, while potent, are synthetic, everything rehearsed within an inch of its life..."

CIVILIZATION GIVES US MYRIAD EXAMPLES of the division of labor according to sex, one of the most vivid being folk dancing. According to the theatricalized regional dances done by the **Ukrainian State Dance Company**—recently at the Mark Hellinger—assertive strength is the province of men, while women are in charge of reticent grace. The arrangement is not entirely arbitrary, given the dictates of anatomy. The trouble is that the men seem to have nearly all the fun; they certainly claim most of the applause.

The women of the company are at their loveliest in a passage that is simple, unabashed self-display. Identically dressed in gowns of creamy satin encrusted with gold, their pretty faces crowned by sparkling tiaras, 22 of them link arms to form a diagonal that stretches from one corner of the stage to the other and then wheels with swift, smooth, machinelike precision. It's a Rockettes line made up of Romanov princesses.

When we see these women at work, it's at the decorative domestic task of embroidery. Unwinding long, colored skeins from their waists, they weave them into intricately patterned webs. In both instances, their "dancing" consists of a flowing walk; the main ability that is challenged is the one of knowing—and keeping strictly in—one's place. When the women actually get to dance, their signature step is a quick, clear treading (as neat as deft stitchery) that invades space so modestly it might as well be rooted to a single "home" spot.

The men, by contrast, perform feats that demand great physical prowess and daredevil courage. Their specialty is swift, brilliant leg work done from a deep squatting position, exploits requiring extreme mobility in the hip joint combined with thighs of iron—in other words, both suppleness and strength. Toplike spins are another favorite: whiz-bang vertical turns familiar from ballet, as well as the kind seen in break dancing, where the performer crouches low over one leg so that his body looks like a whirling toadstool. Resplendent in their red pantaloons and matching boots, these lusty souls also take to the air with sensational split-legged jumps and wide circles of barrel turns given kamikaze-style variations—the chest parallel to the floor, say, or the head plunging straight down.



SEXUAL POLITICS: *In the Ukrainian troupe, the men have the fun.*

As might be expected, the men's material is delivered in a spirit of simulated competition, while the women's tasks tend to be collaborative. Still, I can't imagine anyone's getting worked up over the old-fashioned sexual politics being reinforced here, for one thing because of the performance's calculated naïveté. The dances, abetted by the program notes, encourage us to cheerful, simplistic sentiments. Here (we're instructed to believe) are these marvelous people taking pride in their roots, preserving their ancient customs, celebrating the unique personality of the region, with its fatalistic humor and unquenchable patriotism. It's a Norman Rockwell view of the Ukraine.

The real problem with the show is that its charms, while potent, are synthetic. Everything on the program, including curtain calls and mini-encores, is rehearsed within an inch of its life. Even the men's jovial camaraderie seems to be programmed. The unison work is so close to perfection, there's no room for the appealing accidents of individuality. The dancers even seem to *look* alike, though the men, at least, represent a wide spectrum of physical types. A further problem lies in the choreography, which, apart from isolated acrobatic tricks, makes its most powerful effects through elementary patterning enforced by mass. One can indeed be excited by these things, as one is by circus aerialists and by the drills of a splendidly outfitted royal guard. But the thrill is not the same as one's response to real dancing, a sensation at once more ecstatic and more profound.

I EXPECTED GREAT THINGS from **Hannah Kahn**, whose work I saw for the first time at the Cunningham Studio earlier this month. Mark Morris, one of several superb dancers who has worked with her, speaks admiringly of her inventiveness. Colleagues I respect credit her with high musical intelligence. Perhaps part of my disappointment was due to excessive advance buildup.

Kahn's work looks peculiarly old-fashioned to me—from its school-of-Limón lyricism (a kind of watered-down ballet) to the persistent expression of mild ecstasy on the dancers' faces. For the majority of her pieces, Kahn chooses attractive and ambitious music—Bach suites, a Schumann sonata—and these scores invariably defeat or evade her. Ignoring their overarching structure, she accounts for every note. Her choreography is wildly busy, with none of the intermittent stillnesses essential if movement is to coalesce into significant images.

Kahn also seems to have trouble putting things together. The opening section of *Dashes and Bolts*, for example, has sev-

Photograph by Nan Melville.

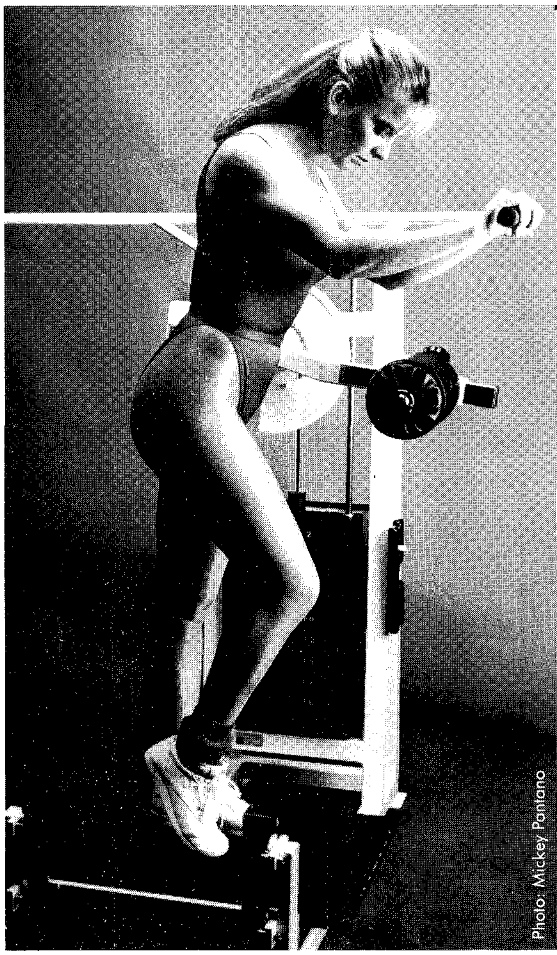
eral elements going at once—formal concerns (angular movements for the arms and hands working counter to a curvy rippling through the body), literal gesture, and a subtext proposing a love triangle. These are constantly at odds with one another. The same problem is reflected in the partnering, where the couplings have a stop-and-start awkwardness just when Kahn seems to want a smooth flow. "Equipment pieces" jettison their props before the possibilities proposed are satisfactorily explored.

I wish I understood what Kahn was after. It looks as if she's trying to construct the kind of well-made dance that used to win praise in choreographic workshops professing to teach the principles of the "major moderns"—a dismal goal. Yet if she has any genuine originality, she seems to be keeping it well under cover.

ON THE THEORY, PERHAPS, THAT MOST outstanding modern and postmodern choreographers have been exceptionally gifted dancers, **Dance Chance**, mounted this year at Dance Theatre Workshop, gave six distinguished contemporary performers the opportunity to show their compositions. The second installment, comprising works by Diane Madden, Eva Karczag, and Frey Faust, was a disappointing concert, ranging from the tepid to the inept.

Faust's group work, *Darkest Hour*, a (perhaps unintentionally) comic entry in the primal-nightmare genre, was downright amateurish; the extended solos composed and danced by Madden and Karczag, though enhanced by sensitive renditions, were far too private to sustain interest for their duration. Madden's *Answers Me* juxtaposed the fluid movement she's absorbed dancing for Trisha Brown with hesitant, meditative passages. The dance, which seemed to be taking place inside her head rather than before our eyes, might have been an account of the choreographic process.

Karczag's piece, *Sun, Dreaming*, had the most to offer, at least in its first half. Here, Stan Pressner's evocative lighting alternated a soft, deepening dusk with the faint, silvery glow of dawn. It emphasized the pallor and fragility of Karczag's figure, which, wrapped in loose white pajamas, tentatively probed the space. As Karczag palpated the air with her delicate hands, the light continued to tell the most significant part of the story, reducing the dancer to a dark silhouette, then gradually brightening to an operating-room glare. The second part of the piece attempted, wisely enough, to effect a change of dynamics, but it looked suspiciously like improvisation petering out into aimlessness. All the way through, the insularity of the dancing was unnerving; Karczag's work is so self-absorbed, an audience seems superfluous. ▬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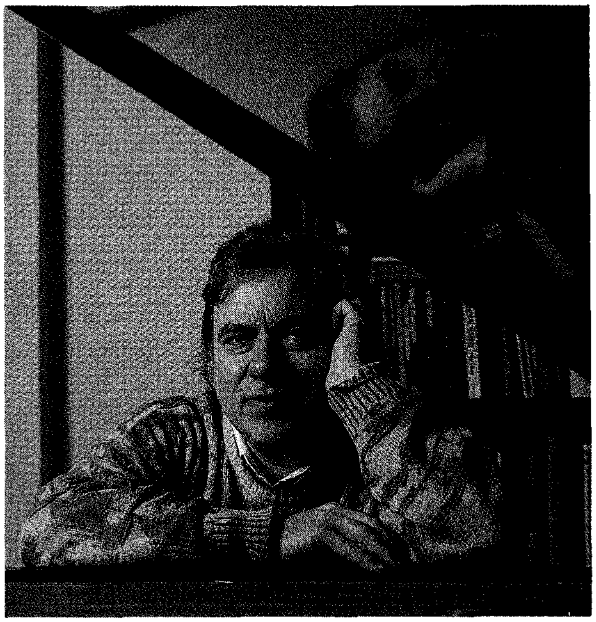

RICHARD GOODE: *A pianist immersed in the composer.*

ONE BEETHOVEN SONATA IN A PIANO RECITAL is an everyday occurence, but complete cycles are rare and they attract crowds. Carnegie Hall was packed five years ago when Alfred Brendel played all 32 sonatas in seven concerts spread over three weeks, and the 92nd Street Y has also been full for **Richard Goode,** who has two programs to go in his season-long presentation.

Of course, such marathon feats will always appeal to an audience's sporting instincts, but there is a more powerful lure at work here: No comparable block of the standard repertory is richer or contains more musical adventure and diversity. These scores are truly inexhaustible, and they are meant for people who want to listen to music rather than merely hear it. Conscientious pianists, too, spend a lifetime ferreting out these sonatas' secrets without ever claiming to have found all the answers. Claudio Arrau, for example, has been playing them for most of this century and, at 85, has gone back into the recording studio to work on what one hopes will be another complete edition.

Goode is about half Arrau's age and a very different sort of musician, but after mulling it over, I can think of few pianists of his generation I would rather hear play Beethoven whole. His immersion in the music begins with the stimulating ways he has distributed the sonatas among his seven programs, each of which has been arranged to show the extent and variety of this restless composer's invention in all phases of its development. In the most recent concert, the tragic *Appassionata* formed a weighty centerpiece, surrounded by four lighter works—lighter, but all offering much to ponder, from the quirky witticisms of No. 6 and happy-go-lucky lyrical drama of No. 10 to the youthful symphonic stretching of No. 3 and the experimental four-part plan of No. 12, a sonata without one movement in sonata form.

In a program note, Goode remarks that one of the most surprising things about the sonatas is how little they resemble one another. He also wonders at the fact that, in all of them, every detail of architecture and drama plays such a necessary part that you almost always know exactly where you are. Realizations of that sort, I think, partly explain why his interpretations are so satisfying: This is Beethoven-playing not only of knowledge and skill but also of unusually direct emotional impact. Goode individualizes, articulates, and warms each score with such a compellingly logical re-creative imagination that, for the moment at least, it is impossible to conceive of the piece at hand being performed any other way.

The *Appassionata,* for instance, is all the more overwhelming when played by a pianist who appreciates that, for all its stormy rhetoric and romantic passion, the score is, structurally, an expanded classical sonata. Goode obviously knows all about that, and his terrific interpretation tells us so in every measure. He also has a special affinity for Beethovenian whimsy—Sonata No. 10 actually got a laugh—and the good sense to trust the composer when he is at play and not hinting at profound, hidden significance between the lines. My favorite performance of the afternoon was the earliest sonata, Op. 2, No. 3. There is something especially endearing about this piece—the way young Beethoven rolls up his sleeves, flexes his muscles, and eagerly shows off his stuff. Goode seems to think so, too, and he relished every twist and turn in this precocious display of genius.

For those who cannot make it to the 92nd Street Y, this valuable pianist's ongoing Beethoven odyssey may be sampled on Book of the Month Club records. So far, thirteen sonatas have been released on LP, cassette, and compact disc, and they document an important musical event. Live or on disc, Goode's performances come with a big bonus: wise words on Beethoven and his sonatas, written by Joseph Horowitz in the Y program and by Michael Steinberg in the record booklet.

THE METROPOLITAN MAY BE THE ONLY major opera house in the world that keeps **Pelléas et Mélisande** before the public on any kind of regular basis. Usually no more than five years pass between revivals, and sure enough, Debussy's only opera, last seen in the 1982–83 season, has returned to the repertory right on time. Such a faithful record does the Met credit. Nearly everybody agrees that the score has had a seminal influence on music in this century—some of us even love it—but the general operagoer has always been reluctant to buy tickets to such a connoisseur's item. The Met always brings *Pelléas* back anyway, and thank goodness for that. The company's performance history is not only long but distinguished, and the latest revival worthily continues the tradition.

The current production is not ideal in every respect—at times, Desmond Heeley's lacy petit point décor, which dates from 1972, suggests that the opera may be taking place in a bowl of egg-drop soup during some kind of weird, Impressionistic snowstorm. That can be lived with, though, along with Fabrizio Melano's stock direction, because the cast is mostly first-rate. The sheer sound of José van Dam's baritone in Golaud's music is breathtakingly beautiful, but each gorgeous vocal effect serves a very specific

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dramatic purpose, creating a nerve-racking portrait of a man tortured and smothered by his maddeningly passive environment. Mélisande is Frederica von Stade's second-best role (after Cherubino), which means that there are few other singers today who can communicate this fey creature's mysterious allure and limpid song-speech quite so magically. Douglas Ahlstedt (Pelléas), John Macurdy (Arkel), Jocelyne Taillon (Geneviève), and Clark Utterback (Yniold) are not as distinctive, perhaps, but they all perform sensitively and work hard to sustain the opera's hypnotic mood.

What gives this performance its special flavor is the refined orchestral playing under James Levine's scrupulous direction—the Met orchestra is clearly back in form now that its conductor is home after a two-month absence. I doubt that I've ever heard the score's ingeniously calculated, diaphanous instrumental layering so judiciously balanced or the tragic cruelty that lurks beneath the surface so powerfully inflected. The Met never schedules many performances of *Pelléas* at one time, but there are still a few left. Hurry to see it; five years is too long to wait for the next revival.

TO CELEBRATE ITS TWENTIETH SEASON, the Bronx Opera indulged itself and brought back Ralph Vaughan Williams's **Sir John in Love,** which the company first staged in 1978. Sir John, of course, is Shakespeare's Falstaff, and the composer knew he was up against some stiff operatic competition, mainly from Verdi. Still, a real British opera about this quintessential British subject had to be written, and in 1924, Vaughan Williams was the man to do it. He retained too many roles—Verdi did better without Shallow, Sir Hugh Evans, Page, Slender, Simple, Nym, and Rugby—and the stage is often cluttered. But all the principal characters are warmly portrayed, and the sunny, richly orchestrated score is crammed with one gorgeous tune after another. Why this adorable opera—a sort of English *Meistersinger* without the ideology—continues to be neglected, even in England, is incomprehensible.

The Bronx Opera's new production turned out to be just as enjoyable as the previous one, unless my recollections are off. Thanks for both of them go to the expert guiding hand of the company's conductor and artistic director, Michael Spierman, whose affection for the work is apparently boundless. Denis Warren's economical direction clarified the action as well as emphasized the opera's good-natured spirit, and the large cast gamboled on Hunter College Playhouse's cramped stage with amazing grace. As he did ten years ago, Eugene Green led the revels—an elegant Falstaff, fun to watch and a treat to hear.

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WHOLESALE FOR MEN

SUITS, COATS, SPORT JACKETS, AND PANTS in men's sizes 36–50R and 38–50L and waist sizes 30–44 are here at wholesale prices. For example: Italian wool suits, both single- and double-breasted, retail $350–$450, here $169–$199; a special group of wool suits, retail $250–$300, here $129–$150; Italian wool-gabardine and wool-flannel pleated and unpleated trousers, retail $75–$85, here $39; wool sport coats, retail $200, here $99; wool and wool-cashmere-blend single- and double-breasted overcoats, retail $225–$350, here $99–$159. A.E., M.C., V., checks accepted; all sales final. *Hampshire International, 85 Fifth Ave., at 16th St., fourth floor (924-3832); Mon.–Fri. 8 a.m.–5 p.m. and Sat. till 3 p.m.; while stock lasts.*

FURS AT WHOLESALE

THIS WHOLESALE FURRIER IS USUALLY closed to the public, but now, for the first time, you can buy coats and jackets in women's sizes 4–20 and petite 4–8 (there are also some mink coats in sizes 40–44) at wholesale prices. For example: petite Lunaraine female mink straight coats, retail $8,000, here $4,195; Blackglama female ranch mink strollers with rounded hem, retail $6,900, here $3,495; Ravalia female mink coats, retail $6,900, here $3,495; natural raccoon coats with horizontal sleeves, retail $4,900, here $2,495; full tanuki coats, retail $8,000, here $3,995–$4,295. Also, some one-of-a-kind samples in size 10, including a Blue Iris mink coat, retail $8,000, here $3,900; and more. Free appraisals, monograms, and minor alterations. M.C., V. accepted; checks accepted (merchandise held until they clear); all sales final. *Fur Ventures, Inc., 345 Seventh Ave., near 29th St., fifteenth floor (629-8200); Mon.–Fri. 9 a.m.–6 p.m. and Sat. 10 a.m.–4 p.m.; through 2/5.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, six weeks before the sale.*

THINK BIG!

THINK BIG! IS HOLDING A WAREHOUSE sale on scuffed or scratched items. For example: 11-in. baseballs or tennis balls, list $45 and $35, here $20; 16-in.-sq. wooden blocks, list $95, here $45; 42-in. can openers, list $100, here $45; 10-in. cookies, list $25, here $15; 6-ft. pencils, list $90, here $45; 35-in. records, list $45, here $25; 5-ft. toothbrushes, list $140, here $60; and more. A.E., D.C., Discover, M.C., V., checks accepted; all sales final. *Think Big! Warehouse, 580 Broadway, near Houston St., sixth floor (925-7300); Thurs.–Sat. 11 a.m.–5 p.m.; 1/28–30.*

THINK SMALL

HERE ARE REDUCTIONS OF 40–60 PERcent off winter clothing for women sizes 2–6. Designer coats, were $175–$500, now $119–$229; for example: double-breasted tweed or solid-color classic coats with notched collars, were $260, now $149; wool double-breasted short coats, were $185, now $119. Day dresses by Liz Claiborne, Albert Nipon, Richard Warren, and St. Gillian in assorted fabrics, were $150–$260, now $89–$149; evening dresses, were $115–$575, now $50–$229. Sportswear by Perry Ellis, Anne Klein II, Calvin Klein, and Jones New York, was $80–$300, now $49–$169. Also, cashmere sweaters, were $100 and $125, now $69; and more. A.E., M.C., V., checks accepted; all sales final. *Piaffe, 841 Madison Ave., at 70th St. (744-9911); Mon., Fri., and Sat. 10 a.m.–6 p.m., Tues.–Thurs. till 7 p.m., and Sun. noon–5 p.m.; while stock lasts.*

FROM THE MUSEUM

THIS SALE AT THE JEWISH MUSEUM INcludes reductions of 10–50 percent on books, jewelry, holiday items, and more. For example: unframed graphics by noted artists (including Leonard Baskin, Janet Fish, and Nancy Graves), were $250–$1,200, now $125–$600; sterling-silver kiddush cups, were $110–$250, now $85–$200; sterling-silver flower pin from Israel, was $28, now $20; hand-painted, hand-glazed ceramic Seder plates, were $100 each, now $75; Gabrieli hand-loomed prayer-shawl sets (tallis, yarmul-

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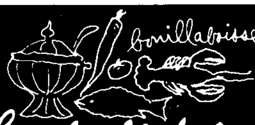

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ke, and carrying bag) for children and adults, were $135 and $165, respectively, now $95 and $115; museum note cards, were 75 cents each, now 50 cents; embroidered challah and matzoh covers, were $25 each, now $20. Museum publications on sale include: *Chagall and the Bible,* was $14.95, now $9.95; *The Circle of Montparnasse: Jewish Artists in Paris 1905–1945,* was $12.95, now $8.95; and more. A.E., M.C., V., checks accepted; all sales final. Members receive an additional 10 percent off. *The Jewish Museum Shop, 1109 Fifth Ave., at 92nd St. (860-1895); Mon., Wed., and Thurs. noon–5 p.m., Tues. till 8 p.m., Fri. 11 a.m.–3 p.m., and Sun. till 6 p.m.; through 2/19.*

WINTER YARNS

THIS UPPER EAST SIDE YARN BOUTIQUE IS offering up to 40 percent off on a selection of winter-weight yarns (all prices are for a 50-gram skein, except where noted). From Tahki: Super Kid mohair, was $9, now $6.30; Valentine wool-cotton blend, was $6.95, now $4.85. From Knitting Fever: Sakura wool-angora blend, was $13.50, now $9.45; Matsu silk-cashmere blend, was $12.50 for a 25-gram skein, now $8.75. Filatura di Crosa's mohair-wool blend, was $8.50, now $5.95; Lattuga mohair-acrylic blend, was $8, now $5.60; Valentino's No. 127 wool-alpaca blend, was $14, now $9.80; and more. Checks accepted; no credit cards; all sales final. *Christa's Ball & Skein, 971 Lexington Ave., near 70th St., #1A (772-6960); Mon.–Fri. 10:30 a.m.–6:30 p.m. and Sat. 11 a.m.–4 p.m.; through 2/27.*

MOTHER-TO-BE

THE WINTER SALE IS NOW ON AT THE nine Reborn Maternity shops. Clothing comes in sizes 4–14 (some in sizes 16–20), including: corduroy or wool jumpers and slacks, were $26–$106, now $13–$53; prenatal and nursing lingerie, were $13–$240, now $10.42–$192; knitted pull-on pants and leggings, were $26 each, now $16; silk dresses, were $180–$235, now $120; wool blazers, were $72–$110, now $35; lightweight pants, were $24–$62, now $16–$41; selected skirt sets, were $68–$120, now $45–$90; and more. A.E., Discover, M.C., V., checks accepted; all sales final. *Reborn Maternity, 1449 Third Ave., at 82nd St. (737-8817); 564 Columbus Ave., at 87th St. (362-6965); 86-26 Queens Blvd., Elmhurst (718-429-6500); 199 E. Post Rd., White Plains (914-948-3914); 1677 Northern Blvd., Manhasset (516-365-7259); 315 Rte. 110, Huntington (516-421-2655); 163 S. Livingston Ave., Livingston, N.J. (201-994-4483); 300 Rte. 17 North, Paramus, N.J. (201-265-9596); 1098 Post Rd. East, Westport, Conn. (203-226-3115); call for hours; through 1/31.*

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MOVIES

THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. west of Sixth Ave. (431-1590). #1—Through 2/2: *Three Strange Loves.* #2—Through 2/18: "Dance on Film." 1/27: *Cover Girl; Down to Earth.* 1/28: *Born To Dance; The Goldwyn Follies; On Your Toes.* 1/29–30: *Mammame; From an Island Summer.* 1/31: *Roberta; Broadway Melody of 1940.* 2/1: Fascinating Rhythms: Black Traditions in Popular Dance." 2/2: *Small Town Girl; I Love Melvin.*

2. THALIA SOHO—Vandam St. west of Sixth Ave. (675-0498). 1/27: *Hollywood Boulevard; Targets.* 1/28: *Rebel Without a Cause; East of Eden.* 1/29–30: *The Decline of the American Empire; Rate It X.* 1/31: *Annie Hall; Sleeper.* 2/1: *Pickup on South Street; I Shot Jesse James.* 2/2: *O. Henry's Full House; We're Not Married.*

3. ESSEX—Grand St. at Essex. St. (982-4455). Through 1/28: *Return of the Living Dead II; Big Shots.* Beg. 1/29: *Braddock Missing in Action III.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. (674-2560). #1—*Matewan.* #2—*Tampopo.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Patti Rocks.* #2—Through 1/25: *Nuts.* Beg. 1/26: Theater closed for renovations.

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *The Last Emperor.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*For Keeps.* #2—*Empire of the Sun.* #3—*Wall Street.*

8. THEATRE 80—St. Marks Pl. west of First Ave. (254-7400). 1/27: *Double Wedding; I Love You Again.* 1/28: *How Green Was My Valley; The Stars Look Down.* 1/29–30: *The 39 Steps* (1935); *The Lady Vanishes* (1938). 1/31: *King Solomon's Mines* (1950); *Mogambo.* 2/1: *October* (*Ten Days That Shook the World*); *Potemkin.* 2/2: *Charlie Chan in Rio; Charlie Chan in London.*

9. CINEMA VILLAGE—12th St. east of Fifth Ave. (924-3363). 1/27–28: *Heaven; Koyaanisqatsi.* 1/29–30: *Elisa Vida Mia; Cria.* 1/31: *The Music Room; Devi.* 2/1–2: *Law of Desire; Doña Herlinda and Her Son.*

10. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Five Corners.* #2—*Good Morning, Vietnam.*

11. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*King Lear.* #2—*Hope and Glory.* #3—*Maurice.* #4—Through 1/28: *Housekeeping.* Opening 1/29: *Singing the Blues in Red.*

12. PUBLIC THEATER—425 Lafayette St. (598-7171). *Stacking.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Fatal Attraction.* #2—*Batteries Not Included; Return of the Living Dead II.* #3—*Three Men and a Baby.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Broadcast News.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Good Morning, Vietnam.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Moonstruck.* #2—*Throw Mama From the Train.* #3—*The Couch Trip.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Empire of the Sun.*

42nd–60th Streets

30. WARNER—Seventh Ave. bet. 42nd–43rd Sts. (764-6760). *Moonstruck.*

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Braddock Missing in Action III.* #2—*Empire of the Sun.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway (869-8340). *The Couch Trip.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Wall Street.* #2—*For Keeps.* #3—Through 1/28: *Batteries Not Included.* Opening 1/29: *Anguish.* #4—*Rent-A-Cop.* #5—*Nuts.* #6—*Empire of the Sun.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (757-2408). *Three Men and a Baby.*

35. MOVIELAND—Broadway at 47th St. (757-8320). *Return of the Living Dead II.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Raw.* **EMBASSY 3**—*Raw.* **EMBASSY 4**—*Fatal Attraction.*

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Planes, Trains and Automobiles.* #2—Through 1/28: *The Misfit Brigade.* Beg. 1/29: *Scavengers.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Throw Mama From the Train.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Good Morning, Vietnam.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Fatal Attraction.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *Housekeeping.* **CARNEGIE SCREENING ROOM**—(757-2131). *Ludwig.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Moonstruck.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (757-2715). *Promised Land.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *The Last Emperor.*

47. NEW CARNEGIE—57th St. east of Broadway (582-4582). *Cry Freedom.*

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Wall Street.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Manon of the Spring.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). *The Grand Highway.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *Hope and Glory.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Three Men and a Baby.* #2—*Nuts.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Five Corners.* **CORONET**—*Broadcast News.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Jean de Florette.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *The Dead.* **CINEMA II**—(753-0774). *Good Morning, Vietnam.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*For Keeps.* #2—(832-2720). *Overboard.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Empire of the Sun.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*The Couch Trip.* #2—*Braddock Missing in Action III.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *The Lonely Passion of Judith Hearne.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Ironweed.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Return of the Living Dead II.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Wall Street.* #2—*Moonstruck.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*Raw.* #2—*Throw Mama From the Train.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Throw Mama From the Train.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Half of Heaven.* #2—*My Life as a Dog.* #3—*El Sur.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*The Family.* #2—*Sammy and Rosie Get Laid.*

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700). *Empire of the Sun.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*Broadcast News.* #2—*Three Men and a Baby.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Moonstruck.* #2—*For Keeps.* #3—*The Last Emperor.* #4—*Ironweed.* #5—*Good Morning, Vietnam.* #6—*The Couch Trip.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—Program Unavailable. #2—*Return of the Living Dead II.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *Braddock Missing in Action III.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Five Corners.* #2—*Wall Street.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Raw.* #2—*The Couch Trip.* #3—*Throw Mama From the Train.* #4—*Braddock Missing in Action III.* #5—*Return of the Living Dead II.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Braddock Missing in Action III.* #2—*Return of the Living Dead II.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: *Grand Canyon—The Hidden Secrets* and *Chronos:* Daily, Mon.–Sun. at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, and 3:30, and 4:30. Double features: $5.50; senior citizens $4.50; children $3: *Grand Canyon—The Hidden Secrets* and *Chronos:* Fri–Sat. at 6 and 7:30.

ARTISTS SPACE—223 W. Broadway (226-3970). Free. Through 2/13: "Other Versions (Perversions)" a video program including *The Grooming Tool* (1986), dir. Lee Warren; *In Line* (1986), dir. Tony Conrad; *I Am* (1986), dir. Hilja Keading; *Lost in the Translation* (1984), dir. Tony Labat; *Crossing the 49th* (1985), dir. Mark Verabioff; and *Mayami: Between Cut and Action* (1987), dir. Tony Labat.

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). Series: $18, members; $22, nonmembers, single tickets, $5, members; $6, nonmembers. "Iran: A Cinema in Exile." 2/5 at 3 and 7: *Checkpoint* (1987, U.S.), dir. Parviz Sayyad, a New York Premier; *Iran* (1974).

CINEMA ITALIA—ROBERTO ROSSELLINI—Carnegie Screening Room, 887 Seventh Ave. at 57th (975-0217). Screening of the original uncut version of *Ludwig* (1973), dir. Luchino Visconti, with Romy Schneider and Helmut Berger.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $5. 1/27 at 8: Screening of *All I Desire* (1953), dir. Douglas Sirk; and *Kustom Kar Kommandos* (1965), dir. Kenneth Anger. 1/28 at 8: "The Gay and Lesbian Experimental Cinema": Jan Oxenburg and Lucy Winer will screen *A Comedy in Six Unnatural Acts* and *Home Movies*, both dir. Oxenburg; *Greetings From Washington, D.C.*, (1981). 1/29: "The Filmmakers' Cooperative, " benefit screenings. At 7: films by Lewis Klahr, Su Friedrich, Storm de Hirsch, Morgan Fischer, Hans Richter, Ernie Gehr, Jonas Mekas, Willard Maas; at 9: films by Gunvor Nelson, Standish Lawder, Carollee Schneemann, Henry Hills, Robert Breer; at 11: films by Mary Filippo, Christoph Janetzko, Marjorie Keller, Hollis Frampton, Maya Deren, Michael Snow. 1/30 at 11 a.m.: films for kids; at 8: Michael Weldon presents Anna May Wong: screenings of *Dangerous to Know* (1938) and *Daughter of Shanghai* (1937), both dir. Robert Florey. 1/31 at 8: Richard Rutkowski, Christopher Knowles, and Robert Wilson present *Sunshine Superman* (1987); and *Video 50,* dir. Wilson. 2/1 at 8: "From Japan": *The Ballad of Narayama* (1983), dir. Shohei Imamura. 2/2 at 8: *The Gospel According to St. Matthew* (1964), dir. Pier Paolo Pasolini, with Margherita Caruso and Enrique Irazoqui.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50. 1/27 at 12:30, 3:15, 6, and 8:45: *Betty Blue* (1986), dir. Jean-Jacques Beineix, with Béatrice Dalle, Jean-Hugues Anglade.

GLOBAL VILLAGE—454 Broome St. (966-7526). $4. Through 2/20: "The Endangered Documentary and Other Species." 1/29 at 8: the New York Premier of *Run, Sister, Run* (1987), dir. Margie Soo Hoo Lee; *Two Dollars and a Dream*, dir. Stanley Nelson, with C. J. Walker, Nelson will be present.

HEBREW UNION COLLEGE-JEWISH INSTITUTE OF RELIGION—Brookdale Center, 1 W. 4th St. (674-5300). Free. Through 2/8: "Through the Eyes of the World." 2/1 at 7: *Landscape After Battle.*

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. (860-1777). Free with museum admission. Through 2/28: "Ant Farm Video 1971–77," a retrospective of the video collective. Through 2/4: "Part 1: *From the Warehouse Tapes* (1971); *Media Burn* (1974); *Cadillac Ranch* (1974).

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6; members, senior citizens, and students, $4.50. Through 3/4/88: "Kinoshita: A Retrospective." All films in Japanese, Eng. subtitles. 1/29 at 6:30: *The Scent of Incense* (1964), with Nobuko Otowa and Mariko Okada. 2/2 at 6:30: *The Impulsive Murder of My Son* (1979), with Hideko Takamine and Ken Tanaka.

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room open Tues.–Sat. 1–6. Extant Work, tapes from the Kitchen Archive, including works by Vito Acconci, Robert Ashley, Michel Auder.

THE KNITTING FACTORY—47 E. Houston ST. (219-3055). $3. Mondays at 8: "Films before Jazz." Independent film shorts.

MAXWELLS—1039 Washington St., Hoboken, N.J. (201-780-5298). $3. 1/27 at 9: *Streetwise* (1984), dir. Martin Bell, Mary Ellen Mark, and Cheryl McCall.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Contribution $4. "Personal Cinema Program." 1/27 at 8: Screenings of *Warrah* (1980) and *The Second Journey to Uluru* (1981), both dir. Arthur and Corinne Cantrill. 1/30 at 8: Screenings of *Interior/Exterior* (1978); *Studies in Image De/Generation* (1975); *Corporeal* (1983); *Waterfall* (1984); *Floterian—Hand Printings From a Film History* (1984); and *Two Women* (1980), dir. Arthur and Corinne Cantrill.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.–Sat. noon–5, Tue. noon–8. Through 2/6/88: "Jackie Gleason: The Great One." Includes clips from *Calvacade of Stars* and *The Honeymooners.* Sats. at 12:30 and 2:30: screening of *Peter Pan* (1960), with Mary Martin. Through 3/1: "The New York World Television Festival", screenings of 27 award-winning productions, including London Weekend Television's *The South Bank Show.* Through 1/29: "Created By...Agnes Nixon" a series of seminars with a leading innovator in daytime television. 1/27 at 5:30: "The Soaps Begin to Change." 1/28 at 5:30: "The Making of a Soap." 1/29 at 5:30: "The Present and the Future of the Soaps."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 1/31/88: "STZ: The Films of Scola, Tavernier, and Zanussi." 1/28 at 2:30: *Let's Talk About Women* (1964), dir. Scola, with Vittorio Gassman; at 6 and 8:30: *Beatrice* (1987), dir. Tavernier, who will be present for the screening. 1/29 at 6: *The Constant Factor* (1980), dir. Zanussi, with Tadeusz Bradecki. 1/30 at 2: *Imperative* (1982), dir. Zanussi, with Robert Powell and Leslie Caron; at 5: *Camoflouge* (1976), dir. Zanussi, with Piotr Garlicki. 1/31 at 2: *Inspector Pepe* (1969), dir. Scola, with Ugo Tognazzi; at 5: *Excuse Me, My Name is Rocco Papaleo* (1971), dir. Scola, with Marcello Mastroianni and Lauren Hutton. **Titus Theater 2:** 1/27 at 3 and 6:30: "What's Happening?" *The Earth is Our Mother* (1987), dir. Peter Elsass. 1/29 at 3 and 6: "In Memorium": Clarence Brown, *Flesh and the Devil* (1926), dir. Brown, with Greta Garbo and John Gilbert. 1/30 at 2:30 and 5:30: "In Memorium": Mary Astor, *Dodsworth* (1936), dir. William Wyler, with Astor and Walter Huston. 2/1 at 3 and 6:30: "A History of Camera Movement," *Orpheus* (1950), dir. Jean Cocteau, with Jean Marais. 2/2 at 3 and 6:30: "A History of Camera Movement," *The Gunfighter* (1950), dir. Henry King.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 1/27 at 8: *The Crazy Family* (1986, Japan), dir. Sogo Ishi, with Katsuya Kobayashi. 1/28 at 8: *Trouble in Paradise* (1932, U.S.), dir. Ernst Lubitsch, with Miriam Hopkins and Herbert Marshall, with guest speaker Prof. Jim Harvey, SUNY Stonybrook. 1/29–30 at 8 and 10, 1/31 at 3, 5, and 7, and 2/1 at 8: *Withnail and I* (1986, Great Britain), dir. Bruce Robinson, with Richard E. Grant and Paul McCann. 2/2–3 at 8: *The Pornographers* (1966, Japan), dir. Shohei Imamura, with Shoichi Ozawa.

NEW YORK PUBLIC LIBRARY—Early Childhood Resource and Information Center, 66 Leroy St. (929-0815). Free. 1/30 at 3: Films and stories for toddlers; at 2: *Show Boat* (1951), dir. George Sidney, with Kathryn Grayson and Howard Keel. **Celeste Bartos Forum at Central Research Library** $5. 1/28 at 6: "The Jewish Division Lecture." "Outsiders as Insiders: Jews and the History of American Silent Film."

Dr. Tom Gunning, speaker, will screen *His People* (1925), with Rudolph Schildkraut.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). Free with museum admission. Video/Installation Room, Through 3/6: (C)Overt: Richard Baim presents a multi-media installation based upon his investigation if the International Exposition; Julia Scher presents *Public Travel Area*, a multi-media video installation based on modern surveillance equipment.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 1/29, nightly except Mondays at 6, 8, and 10: *Stacking* (1987), dir. Martin Rosen, with Christine Lahti and Frederic Forrest. Beg. 1/29, nightly, except Mons. at 6, 8, an 10, Sats.-Suns. an extra screening at 4: The American premier of *The Tree We Hurt* (1987, Athens), dir. Dimos Avdeliodis; *The Red Balloon* (1956), dir. Albert Lamorisse. Beg. 1/30 and running Sats. and Suns. at 2: *Raoni* (1979), written and directed by Jean-Pierre Dutilleux, with narration by Marlon Brando.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens (718-592-2405). Free with museum admission. "World's Fair Films." 1/30 at 1 and 3: *To the Fair* (1964); *Beauty to Ashes* (1972), a history of Flushing Meadow Park.

ST. ANN'S—157 Montague St., Brooklyn Heights (718-834-8794). $5. Through 2/20: "Wasteland: Troubled Youth." 1/29 at 8: *Walkabout* (1972, Great Britain), dir. Nicholas Roeg, with Jenny Agutter and Lucien John. 1/30 at 8: *Suburbia* (1983, U.S.), dir. Penelope Spheeris, with Chris Pederson and Bill Coyne.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718- 727-1135). $1, members; $2, non-members. "Film Series '88: The Museum and the Cinema: France." 1/31 at 1:30: *The Fall of the House of Usher* (1928), dir. Jean Epstein, with Jean Debucourt and Marguerite Gance.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. "New American Filmmakers Series." 1/9-2/7: Exhibitions of works by Doris Cypis: *X-Rayed* (1987).

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*The Couch Trip.* #2—*Return of the Living Dead II; Raw.* #3—*Braddock Missing in Action III.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Good Morning, Vietnam.* #2—*Raw.* #3—*The Couch Trip.* #4—*Moonstruck.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Throw Mama From the Train.* #2—*Nuts.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*The Couch Trip.* #2—*Broadcast News.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 1/28: *Return of the Living Dead II.* Beg. 1/29: *Scavengers.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Three Men and a Baby.* #2—*Good Morning, Vietnam.* #3—*Braddock Missing in Action III.* #4—*Return of the Living Dead II.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). Through 1/28: *Return of the Living Dead II.* Beg. 1/29: *Scavengers.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Raw.* #2—*Good Morning, Vietnam.* #3—*Throw Mama From the Train.* #4—*The Couch Trip; Batteries Not Included.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*Three Men and a Baby.* #2—*Return of the Living Dead II.* #3—*Braddock Missing in Action III.* #4—*For Keeps.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*Good Morning, Vietnam.* #2—*Moonstruck.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Three Men and a Baby.* #2—*Braddock Missing in Action III.* #3—*Return of the Living Dead II.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Three Men and a Baby.* #2—*Dirty Dancing; Cinderella.* #3—*Throw Mama From the Train.* #4—*Fatal Attraction.* #5—*Braddock Missing in Action III.* #6—*Broadcast News.* #7—*The Couch Trip.* #8—*Return of the Living Dead II.* #9—*For Keeps.* #10—*Raw.* #11—*Batteries Not Included.* #12—*Good Morning, Vietnam.* #13—*Moonstruck; Wall Street.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Good Morning, Vietnam.* #2—*For Keeps.* #3—*Three Men and a Baby.* #4—*The Couch Trip.* #5—*Broadcast News.* #6—*Raw.* #7—*Throw Mama From the Train.*

202. BENSON—86th St. at 20th Ave. (372-1617). #1—*Good Morning, Vietnam.* #2—*The Couch Trip.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Wall Street.* #2—*Broadcast News.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Good Morning, Vietnam.* #2—*The Couch Trip.* #3—*Braddock Missing in Action III.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Empire of the Sun.* #2—*Maurice.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Throw Mama From the Train.* #2—*Batteries Not Included.* #3—*Raw; Braddock Missing in Action III.* #4—*The Couch Trip; Return of the Living Dead II.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—Through 1/28: *Braddock Missing in Action III.* Beg. 1/29: *Anguish.* #2—*Return of the Living Dead II.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Braddock Missing in Action III.* #2—*Return of the Living Dead II.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Moonstruck.* #2—*Braddock Missing in Action III.* #3—Through 1/28: *Return of the Living Dead II.* Beg. 1/29: *You Can't Hurry Love.* #4—Through 1/28: *Fatal Attraction.* Beg. 1/29: *Anguish.* #5—Through 1/28: *Wall Street.* Beg. 1/29: *Scavenges.*

212. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—*Broadcast News.* #2—*Moonstruck.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Return of the Living Dead Part II.* #2—*Wall Street.* #3—*Broadcast News.* #4—*Moonstruck.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Three Men and a Baby.* #2—*Raw.* #3—*Throw Mama From the Train.* #4—*Good Morning, Vietnam.* #5—*The Couch Trip.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Three Men and a Baby.* #2—*For Keeps.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Raw.* #2—*Good Morning, Vietnam.* #3—*The Couch Trip.* #4—*Throw Mama From the Train; Batteries Not Included.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Raw.* #2—*Throw Mama From the Train.* #3—*Moonstruck; Batteries Not Included.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Braddock Missing in Action III.* #2—*Broadcast News.* #3—*Return of the Living Dead II.* #4—*For Keeps.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Three Men and a Baby.* #2—*For Keeps.* #3—*Good Morning, Vietnam.* #4—*Moonstruck.* #5—*Wall Street.* #6—*Braddock Missing in Action III.* #7—*Broadcast News.* #8—*Batteries Not Included.* #9—*Empire of the Sun.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—Through 1/28: *Return of the Living Dead II.* Beg. 1/29: *Scavengers.* #2—*Moonstruck.* #3—*Braddock Missing in Action III.* #4—*Good Morning, Vietnam.* #5—*For Keeps.* #6—*The Couch Trip.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Good Morning, Vietnam.* #2—*The Couch Trip.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Braddock Missing in Action III.* #2—*Return of the Living Dead II.* #3—*Good Morning, Vietnam.* #4—Through 1/28: *The Couch Trip.* Beg. 1/29: *Scavengers.* #5—*Three Men and a Baby.*

223. WALKER—18th Ave. at 64th St. (232-4500). #1—*Wall Street.* #2—*Nuts.* #3—*Braddock Missing in Action III.* #4—*Empire of the Sun.*

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300. ASTORIA—UA ASTORIA—(545-9470). #1—*Braddock Missing in Action III.* #2—*Three Men and a Baby.* #3—*Return of the Living Dead II.* #4—*Moonstruck.* #5—*Good Morning, Vietnam.* #6—*Raw.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Moonstruck.* #2—*Nuts.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Three Men and a Baby.* #2—*Good Morning, Vietnam.* #3—*Wall Street.* #4—*Broadcast News.*

303. CORONA—PLAZA—(639-7722). *Braddock Missing in Action III.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Good Morning, Vietnam.* #2—*Broadcast News.* #3—*The Couch Trip.* #4—*Rent-A-Cop.* #5—*Throw Mama From the Train.* #6—*Wall Street.* #7—*For Keeps; Three Men and a Baby.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Batteries Not Included.* #2—*Throw Mama From the Train.* #3—*The Couch Trip.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*Braddock Missing in Action III.* #2—*Raw.* #3—*Return of the Living Dead II.* #4—*For Keeps.*

307. FLUSHING—UTOPIA—(454-2323). #1—*The Couch Trip.* #2—*Good Morning, Vietnam.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Fatal Attraction.* #2—*Maurice; Cinderella.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Three Men and a Baby.* #2—*Empire of the Sun.* #3—*Good Morning, Vietnam.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Broadcast News.* #2—*For Keeps.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Moonstruck.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Wall Street.* #2—*Raw.* #3—*For Keeps.* #4—*Return of the Living Dead II.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*Three Men and a Baby.* #2—*Good Morning, Vietnam.* #3—*Wall Street.* #4—*The Couch Trip.* #5—*Braddock Missing in Action III.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Broadcast News.* #2—*Return of the Living Dead II.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—Through 1/28: *The Couch Trip.* Beg. 1/29: *You Can't Hurry Love.* #2—*For Keeps.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Braddock Missing in Action III.* #2—*Three Men and a Baby.* #3—*Return of the Living Dead II.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*Moonstruck.* #2—Through 1/28: *Nuts.* Beg. 1/29: *Empire of the Sun.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Three Men and a Baby.* #2—*Return of the Living Dead II.* #3—*Moonstruck.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—*Return of the Living Dead II.* #2—*Raw; Braddock Missing in Action III.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—*The Couch Trip.* #2—*Return of the Living Dead II; Braddock Missing in Action III.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Good Morning, Vietnam.* #2—*Three Men and a Baby.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Braddock Missing in Action III.* #2—*Fatal Attraction.*

401. NEW DORP—HYLAN—(351-6601). #1—*Moonstruck.* #2—*The Couch Trip.*

402. NEW DORP—LANE—(351-2110). *Throw Mama From the Train.*

404. NEW DORP—FOX PLAZA—(987-6800). #1—*Good Morning, Vietnam.* #2—*Wall Street.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Wall Street.* #2—*Broadcast News.* #3—*Raw.* #4—*Three Men and a Baby.* #5—*Batteries Not Included.* #6—*Empire of the Sun.* #7—*Good Morning, Vietnam.* #8—*Return of the Living Dead II.* #9—*Moonstruck.* #10—*For Keeps.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*The Couch Trip.* #2—*Throw Mama From the Train.*

501. BELLMORE—MOVIES—(783-7200). Through 1/28: *Nuts; Batteries Not Included.* Beg. 1/29: *Fatal Attraction.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Throw Mama From the Train.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Broadcast News.* #2—*Braddock Missing in Action III.* #3—*Wall Street.* #4—*Return of the Living Dead II.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Moonstruck.* #2—*Good Morning, Vietnam.* #3—*Wall Street.* #4—*Three Men and a Baby.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Broadcast News.* #2—*The Couch Trip.* #3—*Three Men and a Baby.* #4—*Throw Mama From the Train.* #5—*Raw.* #6—*Moonstruck.* #7—*For Keeps.* #8—*Good Morning, Vietnam.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*For Keeps.* #2—*Wall Street.* #3—*Return of the Living Dead II.*

507. HEWLETT—HEWLETT—(791-6768). *Fatal Attraction.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—Through 1/28: *Return of the Living Dead II.* Beg. 1/29: *Scavengers.* #2—*Three Men and a Baby.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*The Couch Trip.* #2—*Wall Street.* #3—*Throw Mama From the Train.* #4—*Maurice.* #5—*For Keeps.* #6—*Moonstruck.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*k27Raw.* Through 1/28: *Three Men and a Baby.* #2—*Batteries Not Included; Return of the Living Dead II.* #3—*Braddock Missing in Action III.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Fatal Attraction.* #2—Through 1/28: *Overboard.* Beg. 1/29: *Throw Mama From the Train.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*The Couch Trip.* #2—*Moonstruck.* #3—*Raw.* #4—*For Keeps.* #5—*Three Men and a Baby.* #6—*Good Morning, Vietnam.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 1/28: *Throw Mama From the Train; Pinocchio and the Emperor of the Night.* Beg. 1/29: *Three Men and a Baby.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Broadcast News.* #2—*Wall Street.* #3—*The Couch Trip.* #4—*For Keeps.*

515. MALVERNE—TWIN—(599-6966). #1—Through 1/28: *Empire of the Sun.* Beg. 1/29: *Throw Mama From the Train.* #2—Through 1/28: *Nuts.* Beg. 1/29: *Overboard.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Broadcast News.* #2—*Good Morning, Vietnam.* #3—*Three Men and a Baby.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Braddock Missing in Action III.* #2—*Moonstruck.* #3—*Three Men and a Baby.* #4—*Good Morning, Vietnam.* #5—Through 1/28: *Cinderella; Rent-A-Cop.* Beg. 1/29: *Scavengers.* #6—*For Keeps.* #7—*Wall Street.* #8—*Return of the Living Dead II.* #9—*Batteries Not Included.*

518. MASSAPEQUA—PEQUA—(799-6464). *Broadcast News.*

519. MERRICK—TWIN—(546-1270). #1—*Wall Street.* #2—*Nuts.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Fatal Attraction.* #2—*Overboard.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Throw Mama From the Train.* #2—*Nuts.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Wall Street.* #2—*Empire of the Sun.* #3—*Braddock Missing in Action III.* #4—*For Keeps.* #5—*Moonstruck.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). Through 1/24: *Three Men and a Baby.* Beg. 1/25: closed for renovations.

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Good Morning, Vietnam.* #2—*Moonstruck.*

526. ROSLYN—ROSLYN—(621-8488). #1—*The Couch Trip.* #2—*Throw Mama From the Train.*

527. SYOSSET—SYOSSET—(921-5810). #1—*The Last Emperor.* #2—*Broadcast News.* #3—*Braddock Missing in Action III.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Good Morning, Vietnam.*

529. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Dirty Dancing.* #2—*Overboard.* #3—*Broadcast News.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Braddock Missing in Action III.* #2—*For Keeps.* #3—*Batteries Not Included; Rent-A-Cop.* #4—*The Couch Trip.* #5—*The Last Emperor.* #6—*Three Men and a Baby.* #7—*Throw Mama From the Train.* #8—*Good Morning, Vietnam.* #9—*Return of the Living Dead II.* #10—*Wall Street.* #11—*Fatal Attraction.* #12—*Empire of the Sun; Cinderella.* #13—*Moonstruck; Raw.*

533. WESTBURY—WESTBURY—(333-1911). #1—*Jean de Florette.* #2—*Manon of the Spring.* #3—*My Life as a Dog.* #4—*Dark Eyes.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*For Keeps.* #2—*Return of the Living Dead II.* #3—*Braddock Missing in Action III.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Three Men and a Baby.* #2—*Good Morning, Vietnam.* #3—*Raw.*

602. BAY SHORE—CINEMA—(665-1722). *Broadcast News.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Moonstruck.* #2—*The Couch Trip.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Throw Mama From the Train.* #2—*Batteries Not Included; Dirty Dancing.* #3—*The Couch Trip.* #4—*Return of the Living Dead II.* #5—*Three Men and a Baby.* #6—*For Keeps.* #7—*Broadcast News.* #8—*Good Morning, Vietnam.* #9—*Moonstruck.* #10—*Raw.* #11—*Wall Street.* #12—*Braddock Missing in Action III.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Braddock Missing in Action III.* #2—*Raw.* #3—*Planes, Trains and Automobiles; Batteries Not Included.* #4—*The Couch Trip.* #5—*Three Men and a Baby.* #6—*For Keeps.* #7—*Wall Street.* #8—*Fatal Attraction.* #9—*Broadcast News.* #10—*Good Morning, Vietnam.* #11—*Moonstruck.* #12—*Return of the Living Dead II; Throw Mama From the Train.*

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—*Overboard; Cinderella.* #2—*Dirty Dancing.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Good Morning, Vietnam.* #2—*Moonstruck.* #3—*For Keeps.* #4—*Braddock Missing in Action III.* #5—*Return of the Living Dead II.* #6—*Wall Street.* #7—*Three Men and a Baby.* #8—*Broadcast News.*

611. CORAM—PINE—(698-6442). #1—*Rent-A-Cop.* #2—*Braddock Missing in Action III.* #3—*Nuts.* #4—*Return of the Living Dead II.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Broadcast News.* #2—*Good Morning, Vietnam.* #3—*Wall Street.* #4—*For Keeps.* #5—*Empire of the Sun.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Moonstruck.* #2—*Maurice.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Good Morning, Vietnam.* #2—*The Couch Trip.* #3—*Wall Street.* #4—*Throw Mama From the Train.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Moonstruck.*

618. ISLIP—ISLIP—(581-5200). #1—*Good Morning, Vietnam.* #2—*Three Men and a Baby.* #3—*Empire of the Sun.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *Broadcast News.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 1/28: *Planes, Trains and Automobiles.* Beg. 1/29: *Nuts.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Moonstruck.* #2—*Throw Mama From the Train.* #3—*The Couch Trip.* #4—*Broadcast News.* #5—*Good Morning, Vietnam.* #6—*Three Men and a Baby.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 1/28: *Planes, Trains and Automobiles.* Beg. 1/29: *Overboard.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Overboard.* #2—*Planes, Trains and Automobiles.* #3—*Return of the Living Dead II.* #4—*Moonstruck.* #5—*Broadcast News.* #6—*Raw.* #7—Through 1/28: *Braddock Missing in Action III.* Beg. 1/29: *Scavengers.* #8—*Braddock Missing in Action III.* #9—*Three Men and a Baby.* #10—*For Keeps.* #11—*You Can't Hurry Love.* #12—*Empire of the Sun.* #13—*Good Morning, Vietnam.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—Through 1/28: *Batteries Not Included.* Beg. 1/29: *Return of the Living Dead II.* #2—*Wall Street.* #3—Through 1/28: *Fatal Attraction.* Beg. 1/29: *Overboard.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Throw Mama From the Train.* **WEST**—*The Couch Trip.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 1/28: *The Wannsee Conference.* Beg. 1/29: *Anna.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*The Couch Trip.* #2—*Throw Mama From the Train.* #3—*Wall Street.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Braddock Missing in Action III.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Moonstruck.* #2—*Braddock Missing in Action III.* #3—*Return of the Living Dead II.* #4—*Wall Street.* #5—*Three Men and a Baby.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Good Morning, Vietnam.* #2—*Moonstruck.* #3—*The Couch Trip.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Throw Mama From the Train; Cinderella.* #2—*Batteries Not Included; Wall Street.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Moonstruck.* #2—*The Couch Trip.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). *Three Men and a Baby.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Good Morning, Vietnam.* #2—*Moonstruck.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*The Last Emperor.* #2—*For Keeps.* #3—*Fatal Attraction.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Moonstruck.* #2—*For Keeps.*

704. HARRISON—CINEMA—(835-5952). Program Unavailable.

705. HARTSDALE—CINEMA—(428-2200). #1—*Raw.* #2—*Broadcast News.* #3—*The Couch Trip.* #4—*Return of the Living Dead II.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Braddock Missing in Action III.* #2—*For Keeps.* #3—*Broadcast News.* #4—*Three Men and a Baby.* #5—*Throw Mama From the Train; Return of the Living Dead II.* #6—*Good Morning, Vietnam.* #7—*Moonstruck.* #8—*Raw.* #9—*The Couch Trip.* #10—*Wall Street.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Broadcast News.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Good Morning, Vietnam.* #2—*Wall Street.* #3—*Three Men and a Baby.* #4—*Braddock Missing in Action III.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—Through 1/28: *Throw Mama From the Train.* Beg. 1/29: *The Last Emperor.* #2—Through 1/28: *The Couch Trip.* Beg. 1/29: *Nuts.* #3—*Three Men and a Baby.* #4—*Empire of the Sun.* #5—*Wall Street.*

710. MOUNT VERNON—PARKWAY—(664-3311). *Maurice.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—Program Unavailable. #2—*Good Morning, Vietnam.*

712. NEW ROCHELLE—TOWN—(632-9700). *Moonstruck.*

713. OSSINING—ARCADIAN—(941-5200). #1—*Hope and Glory.* #2—*Empire of the Sun.* #3—Program Unavailable.

714. PEEKSKILL—BEACH—(737-6262). #1—*Cinderella; Moonstruck.* #2—*Throw Mama From the Train.* #3—*Fatal Attraction.* #4—*Pinocchio and the Emperor of the Night; The Couch Trip.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Good Morning, Vietnam.* #2—*Wall Street.* #3—*Raw.* #4—*Three Men and a Baby.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Wall Street.*

718. RYE—RYE RIDGE—(939-8177). #1—*The Couch Trip.* #2—*Maurice.*

719. SCARSDALE—FINE ARTS—(723-6699). *Hope and Glory.*

720. SCARSDALE—PLAZA—(725-0078). *Nuts; Cinderella.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Braddock Missing in Action III.* #2—*Throw Mama From the Train.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Moonstruck.* #2—*Wall Street.* #3—*Good Morning, Vietnam.* #4—*Three Men and a Baby.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Broadcast News.* #2—*Rent-A-Cop; Braddock Missing in Action III.* #3—*Batteries Not Included.* #4—*The Couch Trip.* #5—*Raw.* #6—*Moonstruck.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—*Empire of the Sun.* #2—*Broadcast News.* #3—*For Keeps.* #4—*Return of the Living Dead II.* #5—*Batteries Not Included.* #6—*Overboard.* #7—*Braddock Missing in Action III.*

725. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—*Fatal Attraction.* #2—*Planes, Trains and Automobiles.*

Rockland County

752. NANUET—MALL—(623-6336). *Nuts.*

753. NANUET—MOVIES—(623-0211). #1—*Moonstruck.* #2—*Three Men and a Baby.* #3—*The Couch Trip.* #4—*Good Morning, Vietnam.* #5—*Throw Mama From the Train.*

755. NEW CITY—TOWN—(634-5100). #1—*Wall Street.* #2—*Moonstruck.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Broadcast News.* #2—*Return of the Living Dead II.*

757. NYACK—CINEMA EAST—(358-6631). *Broadcast News.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*The Couch Trip.* #2—*Braddock Missing in Action III.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Moonstruck.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Good Morning, Vietnam.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Maurice.* #2—*Three Men and a Baby.*

763. STONY POINT—9 W—(942-0303). *Throw Mama From the Train.*

764. SUFFERN—LAFAYETTE—(357-6030). *Wall Street.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*The Couch Trip.* #2—*Throw Mama From the Train.*

801. DANBURY—CINE—(743-2200). #1—*Broadcast News.* #2—*Good Morning, Vietnam.* #3—*Moonstruck.*

802. DANBURY—CINEMA—(748-2923). #1—*Three Men and a Baby.* #2—*Wall Street.*

803. DANBURY—PALACE—(748-7496). #1—*For Keeps.* #2—*Braddock Missing in Action III.* #3—*Raw.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Throw Mama From the Train.* #2—*Three Men and a Baby.*

806. FAIRFIELD—COUNTY—(334-1411). *Braddock Missing in Action III.*

807. GREENWICH—CINEMA—(869-6030). #1—*Hope and Glory.* #2—*The Couch Trip.*

808. GREENWICH—PLAZA—(869-4030). #1—*Broadcast News.* #2—*The Last Emperor.* #3—*Three Men and a Baby.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Good Morning, Vietnam.* #2—*Three Men and a Baby.*

810. NORWALK—CINEMA—(838-4504). #1—*Three Men and a Baby.* #2—*Wall Street.*

811. NORWALK—NORWALK—(866-9202). *Braddock Missing in Action III.*

812. RIDGEFIELD—CINEMA—(438-3338). *Empire of the Sun; Pinocchio and the Emperor of the Night.*

813. SOUTH NORWALK—SONO—(866-9202). Through 1/28 (Late Show): *Made in Heaven.* Through 1/28: *My Life as a Dog.* 1/29-2/4: *Maurice.*

814. SPRINGDALE—STATE—(325-0250). Program Unavailable.

815. STAMFORD—AVON—(324-9205). #1—*Raw.* #2—*Return of the Living Dead II.*

816. STAMFORD—CINEMA—(324-3100). #1—*Good Morning, Vietnam.* #2—*Wall Street.* #3—*For Keeps.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Moonstruck.* #2—*Empire of the Sun.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Three Men and a Baby.* #2—*For Keeps.* #3—*Wall Street.* #4—*Raw.* #5—*Braddock Missing in Action III.* #6—*Return of the Living Dead II.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Good Morning, Vietnam.* #2—*Raw.* #3—*For Keeps.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Broadcast News.* #2—*The Couch Trip.* #3—(227-9619). *Empire of the Sun.* #4—(226-6666). *Good Morning, Vietnam.*

821. WESTPORT—POST—(227-0500). *Moonstruck.*

822. WILTON—CINEMA—(762-5678). *For Keeps.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*Braddock Missing in Action III.* #2—*Throw Mama From the Train.* #3—*Return of the Living Dead Part II.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Good Morning, Vietnam.* #2—*Wall Street.*

902. JERSEY CITY—STATE—(653-5200). #1—*Braddock Missing in Action III.* #2—*Return of the Living Dead II.* #3—Through 1/28: *Raw.* Beg. 1/29: *Cold Steel.* #4—Through 1/28: *Three Men and a Baby.* Beg. 1/29: *Scavengers.*

903. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Wall Street.* #2—*Rent-A-Cop.* #3—*Batteries Not Included; Overboard.* #4—*Fatal Attraction.* #5—*Three Men and a Baby.* #6—*Throw Mama From the Train.* #7—*For Keeps.* #8—*The Last Emperor.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Moonstruck.* #2—*Braddock Missing in Action III.* #3—*Broadcast News.* #4—*Good Morning, Vietnam.* #5—*The Couch Trip.* #6—*Raw.*

906. WEST NEW YORK—MAYFAIR—(865-2010). Program Unavailable.

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Return of the Living Dead II.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Raw.* #2—Program Unavailable.

912. CEDAR GROVE—CINEMA 23—(239-1462). *Braddock Missing in Action III.*

913. IRVINGTON—CASTLE—(372-9324). #1—Program Unavailable. #2—Program Unavailable.

914. LIVINGSTON—COLONY—(992-0800). *Good Morning, Vietnam.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *Throw Mama From the Train.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Moonstruck.* #2—*The Couch Trip.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Good Morning, Vietnam.* #2—*Moonstruck.* #3—*Three Men and a Baby.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*The Couch Trip.* #2—*Throw Mama From the Train.* #3—*Fatal Attraction.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Moonstruck.* #2—*Good Morning, Vietnam.* #3—*Throw Mama From the Train.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Broadcast News.* #2—*For Keeps.* #3—*Wall Street.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*For Keeps.* #2—*Broadcast News.* #3—Program Unavailable.

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Cinderella; Batteries Not Included; Nuts.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Braddock Missing in Action III.* #2—*Moonstruck.*

932. ELIZABETH—ELMORA—(352-3483). *Nuts.*

933. LINDEN—QUAD—(925-9787). #1—*Three Men and a Baby.* #2—*Moonstruck.* #3—*The Couch Trip; Braddock Missing in Action III.* #4—*Throw Mama From the Train; Cinderella.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Wall Street.*

936. UNION—UNION—(686-4373). #1—*Good Morning, Vietnam.* #2—*Fatal Attraction.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Broadcast News.* #2—*For Keeps.* #3—Through 1/28: *Empire of the Sun.* Beg. 1/29: *You Can't Hurry Love.*

938. WESTFIELD—TWIN—(654-4720). #1—*Throw Mama From the Train.* #2—*Three Men and a Baby.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Good Morning, Vietnam.* #2—*The Couch Trip.*

951. CLOSTER—CLOSTER—(768-8800). *Three Men and a Baby.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Braddock Missing in Action III.* #2—*Good Morning, Vietnam.* #3—*Three Men and a Baby.* #4—*The Couch Trip.*

953. EMERSON—TOWN—(261-1000). #1—*Wall Street.* #2—*For Keeps.*

954. FAIR LAWN—HYWAY—(796-1717). #1—*For Keeps.* #2—Through 1/28: *Hope and Glory.* Beg. 1/29: *Scavengers.*

955. FAIRVIEW—TWIN—(941-2424). #1—*Moonstruck.* #2—*For Keeps.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Broadcast News.* #2—*Wall Street.*

959. PARAMUS—CINEMA 35—(845-5070). *The Last Emperor.*

958. OAKLAND—TWIN—(337-4478). #1—*Return of the Living Dead II.* #2—*Wall Street.*

960. PARAMUS—DRIVE-IN—(368-1440). Program Unavailable.

961. PARAMUS—BERGEN MALL—(845-4449). *Fatal Attraction.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Good Morning, Vietnam.* #2—*Wall Street.* #3—*Rent-A-Cop.* #4—*Throw Mama From the Train.* #5—*Three Men and a Baby.* #6—*Moonstruck.* #7—*Broadcast News.* #8—*Braddock Missing in Action III.* #9—*The Couch Trip.* #10—*Empire of the Sun.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Planes, Trains and Automobiles; Batteries Not Included.* #2—*Return of the Living Dead II.* #3—*Raw.*

964. RAMSEY—CINEMA—(825-2090). *Moonstruck.*

965. RAMSEY—INTERSTATE—(327-0153).Program Unavailable.

966. RIDGEFIELD PARK—RIALTO—(641-0617). Program Unavailable.

967. RIDGEWOOD—WARNER—(444-1234). #1—*Good Morning, Vietnam.* #2—*Broadcast News.* #3—*Three Men and a Baby.* #4—*Wall Street.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Three Men and a Baby.* #2—*Fatal Attraction.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Cinderella; Raw.* #2—*Batteries Not Included; Pinocchio and the Emperor of the Night.* #3—*Dirty Dancing.*

970. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Throw Mama From the Train.* #2—*Moonstruck.* #3—*The Couch Trip.*

971. WESTWOOD—PASCACK—(664-3200). #1—*Good Morning, Vietnam.* #2—*Broadcast News.* #3—*Three Men and a Baby.* #4—Through 1/28: *Nuts.* Beg. 1/29: *You Can't Hurry Love.*

BRIEF MOVIE REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

ANGUISH—(1 hr. 29 min.; 1988) A mentally unglued lab technician is urged by his domineering mother to seek murderous revenge when he is dismissed from his job. With Zelda Rubinstein and Michael Lerner. Written and directed by Bigas Luna. R. **33, 208, 210**

BATTERIES NOT INCLUDED—(1 hr. 45 min.; 1987) As an inner-city tenement is about to meet the wrecking ball, unexpected alien visitors descend to help the group of worthy tenants. With Hume Cronyn, Jessica Tandy, and Frank McRae. Written by Brad Bird, Matthew Robbins, Brent Maddock, and S. S. Wilson. Dir. Robbins. PG. **20, 33, 108, 112, 207, 216, 217, 219, 305, 406, 501, 510, 517, 530, 606, 608, 626, 636, 723, 724, 903, 930, 963, 969**

★ **BROADCAST NEWS**—(2 hr. 13 min.; 1987) This chatty, compulsively entertaining romantic comedy set at a network news bureau in Washington, D.C. feels like the best TV sitcom ever made. The wiry, energetic Holly Hunter, a sort of female Mickey Rooney, stars as Jane Craig, an obsessively ethical person who cheats herself out of happiness. Two men admire her and struggle for her love: Aaron Altman (Albert Brooks), an ace reporter who tries, and fails, to be an anchorman, and whose professional and romantic failure is turning him into an embittered spoilsport; and Tom Grunick (William Hurt), a rather ignorant yet shrewdly calculating smoothie who ascends to power because he's perfect for television. Writer-directer James L. Brooks is observant and funny about such things as ambition and self-interest, and he mixes the romantic stresses right into the working day, which is quite a feat. But Brooks can't break free of the cloying side of his TV background. The characters analyze their feelings constantly until the movie seems more like therapy than drama. And *Broadcast News* is too moralistic about the corruptions of "entertainment" in TV news—as if entertainment and show-business (for instance, Edward R. Murrow's glamorous, smoke-enshrouded theatricality) were not endemic from the beginning. Yet none of this stops the movie from being great fun. (1/4/88) R. **21, 53, 84, 103, 112, 200, 203, 212, 213, 218, 219, 302, 304, 310, 314, 406, 503, 505, 514, 516, 518, 527, 529, 602, 606, 608, 610, 612, 619, 621, 625, 705, 706, 707, 723, 724, 756, 757, 801, 808, 820, 904, 920, 921, 937, 956, 962, 967, 971**

THE COUCH TRIP—(1 hr. 45 min.; 1988) Dan Aykroyd plays a mental institute patient who, through a series of mishaps, takes over the practice of a prominent radio psychologist. With Walter Matthau, and Charles Grodin. Screenplay by Steven Kampmann, Will Porter, and Sean Stein. Dir. Michael Ritchie. R. **24, 32, 62, 85, 90, 100, 101, 103, 108, 112, 200, 202, 204, 207, 214, 216, 220, 221, 222, 304, 305, 307, 313, 315, 321, 401, 500, 505, 509, 512, 514, 526, 530, 603, 606, 608, 616, 621, 627, 631, 635, 637, 705, 706, 709, 714, 718, 723, 753, 759, 800, 807, 820, 904, 916, 918, 933, 950, 952, 962, 970**

CRY FREEDOM—(2 hr. 35 min.; 1987) Sir Richard Attenborough's mournful and lofty film about South Africa is a major event in the history of liberal agitation but, alas, almost no event at all in the history of film. The movie gives us a sense of the size and beauty of the South African terrain, and we get some nicely delivered lectures on the evils of apartheid, but *Cry Freedom* is closer to disquisition than drama—the outrage is created from way outside. The liberal white journalist Donald Woods (Kevin Kline, in a fine performance) becomes the lens through which we see the country. Woods makes friends with the talented black leader Stephen Biko (Denzel Washington) in 1975 and listens raptly as Biko expounds the necessity for "black consciousness"—the notion that blacks have to take pride in their own traditions and run their own political groups without the leadership or the aid of whites, however friendly. Washington makes Biko a dazzlingly intelligent man with a special gift of temperament. When Biko dies (murdered by the security police) halfway through the film, Attenborough shifts the movie to an adventure story—the escape of Donald Woods (carrying a manuscript about Biko) and his family from hellish South Africa. Unwittingly, Attenborough has equated the regeneration of a white man's conscience with the suffering experienced by the entire black population. A sense of irrelevance overpowers the movie. Written by John Briley. (11/16/87) PG. **47**

★ **THE DEAD**—(1 hr. 23 min.; 1987) John Huston's film, an adaptation of James Joyce's great story "The Dead," from *Dubliners,* is a beautiful work that nevertheless softens its source in ways that are disorienting. The hero, Gabriel Conroy (Donal McCann), is a university professor and book reviewer who presides uneasily at the elaborate after-Christmas party given by his spinster aunts in Dublin. Later, in his hotel room, at his wife's side, he undergoes an extreme and entirely unexpected mortification, and he commences an internal monologue (from the final pages of the story), grieving over himself, his wife, all of Ireland. The party we have been witnessing, however, re-created by Huston with surprising warmth, is anything but "dead"—the people, on the contrary, seem vibrantly alive. Thus the monologue is left hanging a bit. But it's a smooth and beautiful piece of filmmaking nonetheless, with eloquent, detailed performances by a large cast of great Irish actors, and the haunting Anjelica Huston as Gabriel's wife, Gretta. Included in the cast are Donal Donnelly and Marie Kean. Adaptation by Huston's son, Tony. (1/18/88) PG. **55**

EL SUR—(1 hr. 34 min. 1988) The story of a girl's love for her father, from the blind adoration of childhood through the reserved respect of adolescence. With Sonsoles Aranguren and Omero Antonutti. Written by Jose Luis Lopez Linares. Dir. Victor Erice. **81**

★ **EMPIRE OF THE SUN**—(2 hr. 31 min.; 1987) Steven Spielberg's China epic is spectacular, hallucinatory, overwrought, exhausting. His eleven-year-old hero, Jim Graham (Christian Bale), is a boy from a wealthy British family in Shanghai in 1941, a dreamy kid who loves flying more than anything and idolizes the Japanese. When the Japanese, after Pearl Harbor, suddenly round up the European community, Jim, separated from his parents and nearly starving, has to learn to tell friends from enemies in order to survive. Despite huge crowd scenes (actually shot in Shanghai), this immense movie stays close to what Jim is thinking and feeling. Observed from the odd angles of his point of view, objects, people, and geography loom strangely. The movie has a consistently visionary quality; Spielberg makes an epic sprung from a child's fear and need, an epic in a style of innocent expressionism. In the second half of the movie, Jim, living in a prison camp, gives up on the British, who have standards but are hapless and weak, and is drawn instead to the Americans, a ratty bunch who know how to survive. He becomes a protégé of the cynical Basie (John Malkovich) who runs the black market. Sections of the movie are a little amorphous, but Spielberg pulls things together brilliantly in the end. The climax: an attack by P-51 Mustang fighters, silvery and gleaming in the sun. Photographed by Allen Daviau. (12/14/87) PG. **7, 25, 31, 33, 61, 83, 206, 219, 223, 302, 309, 317, 406, 515, 523, 530, 612, 618, 625, 709, 713, 724, 812, 817, 820, 937, 962**

THE FAMILY—(2 hr. 7 min.; 1988) The milestones of life are explored with humor and horror in this saga of 80 years in the life of an Italian family. With Vittorio Gassman, Fanny Ardant, and Stefania Sandrelli. Screenplay by Ruggero Maccari, Furio Scarpelli, and Ettore Scola. Dir. Scola. PG. **82**

FATAL ATTRACTION—(2 hr.; 1987) It starts as a shrewdly observed, nuanced drama of New York life and manners. Glenn Close, as a rather voracious single woman working in publishing, seduces married man Michael Douglas, and they spend the weekend together. When he tells her it's over, he's returning to his happy life with his wife and child, she flares up and won't let him go. There's an edge of desperation to Close's portrait that is frightening, but her case against Douglas makes plenty of sense. Then the filmmakers (writer James Dearden; director Adrian Lyne), who have created the Close character using feminist perceptions and arguments, give way to male paranoia and betray her altogether. They turn her into a knife-wielding monster, and the picture becomes despicable—a ghoulish horror picture with blood thrills for the jaded. It's a tense, fascinating and original movie until it falls to pieces. With lovely Anne Archer as the wife. (10/5/87) R. **20, 36, 42, 112, 210, 308, 400, 501, 507, 511, 520, 530, 608, 626, 702, 714, 725, 903, 918, 936, 961, 968**

FIVE CORNERS—(1 hr. 32 min.; 1988) Reviewed in this issue. R. **10, 53, 89**

FOR KEEPS—(1 hr. 38 min.; 1988) When a straight-A high school student gets pregnant, she and her boyfriend must deal with the problems of marriage and parenthood. With Molly Ringwald and Randall Batinkoff. Screenplay by Tim Kazurinsky and Denise DeClue. Dir. John G. Avildsen. PG-13. **7, 33, 60, 85, 109, 112, 200, 215, 218, 219, 220, 304, 306, 310, 312, 315, 406, 505, 506, 509, 512, 514, 517, 523, 530, 600, 606, 608, 610, 612, 625, 702, 703, 706, 724, 803, 816, 818, 819, 822, 903, 920, 921, 937, 953, 954, 955**

GOOD MORNING, VIETNAM—(1 hr. 59 min.; 1987) Robin Williams's astonishing mouth has been reactivated in this comedy set in Vietnam in 1965. Arriving in Saigon, Williams, an Armed Forces Radio disc jockey, does long, long riffs into the microphone, and his multilevel consciousness and gonzo joking make instant contact with the way the grunts, in that dangerous period, feel about their lives. There's a great subject buried here—the way popular culture, in the sixties, pulled together paranoid, fragmented people. But the screenwriter, Mitch Markowitz, has produced a screenplay derived from the harmless service come-dies of the fifties in which fun-loving enlisted men outwit stuffed-shirt officers, men with no laughter in their souls. Barry Levinson's direction is surprisingly slipshod, and the movie also makes the disastrous, inconceivable error of patronizing the Vietnamese. In the end, Robin Williams is cool and everyone else isn't. So what? With Bruno Kirby. (1/4/88) R. **10, 22, 41, 55, 85, 101, 106, 108, 110, 112, 200, 202, 204, 214, 216, 219, 220, 221, 222, 300, 302, 304, 307, 309, 313, 322, 404, 406, 504, 505, 512, 516, 517, 525, 528, 530, 601, 606, 608, 610, 612, 616, 618, 621, 625, 635, 700, 706, 708, 711, 715, 722, 753, 761, 801, 809, 816, 819, 820, 901, 904, 914, 917, 919, 936, 950, 952, 962, 967, 971**

THE GRAND HIGHWAY—(1 hr. 44 min.; 1988) A young city boy, left with friends in the country while his mother delivers a new baby, is fascinated and repulsed by the hard life of the country. With Anemone, Richard Bohringer, and Antoine Hubert. Written and directed by Jean-Loup Hubert. **50**

HALF OF HEAVEN—(2 hr. 7 min. 1988) In Spanish, Eng. subtitles. Reviewed in this issue. **81**

★ **HOPE AND GLORY**—(1 hr. 52 min.; 1987) John Boorman's shockingly happy memoir of growing up during the blitz. At the beginning of the war, the seven-year-old Boorman—called Bill Rohan (Sebastian Rice Edwards) in the movie—lives with his parents in a dreary London suburb of semi-detached row houses. The bombs fall and the houses crack open, revealing a treasure chest of riches. The boys play about them joyously, and life stirs in the ruins. The picture is probably as good as a vignette movie without an active leading character could be. Individually, the episodes are very fine, but they don't add up to something powerful. Bill is a silent, sensitive boy—an observer, not a hero. Boorman doesn't create a plot around him—a conflict, say, with his unhappily married parents. Bill has no secret life that matters. In the end, Boorman's blithe countermyth of the blitz is wonderful in spots but weightless on the whole. With Sarah Miles, Ian Bannen. (10/26/87) PG-13. **11, 51, 713, 719, 807, 954**

HOUSEKEEPING—(1 hr. 57 min.; 1987) A free-spirited young woman is charged with rearing her two nieces when their mother commits suicide, and her unorthodox lifestyle scandalizes the small town where they live. With Christine Lahti. Written and directed by Bill Forsyth. PG. **11, 43**

IRONWEED—(2 hr. 25 min.; 1987) An honorable effort, but a clear failure. William Kennedy adapted his celebrated novel about two death-haunted drifters in Depression Albany, and Hector Babenco directed. The result is a movie without any forward motion or much dramatic logic or even simple coherence. The psychological richness that intrigued readers of the novel appears in the movie as the most banal kind of cinematic delusions, and Babenco doesn't seem to know how to shape the narrative. Jack Nicholson, a hobo with slitted eyes who has allowed guilt to ruin his life, is beautiful and heart-breaking, but the formidable Meryl Streep, as a well-born woman who has drifted to the bottom, is stymied. Streep has a coarse, washboard voice and a lurching walk, and she sings, in a bar, with game, tuneless determination, but she can't pull the gallant acting flourishes into something that seems like a person. Babenco doesn't bring her out. In the end, the aura of hopelessness that hangs over *Ironweed* comes as much from the ineptitude of the moviemaking as it does from the aimless, dream-tormented life of the alcoholic bums on screen. With Tom Waits. (1/4/88) R. **64, 85**

JEAN DE FLORETTE—(2 hr. 2 min.; 1986) In French, Eng. subtitles. Yves Montand, giving a powerful performance as a mean old peasant, is the best thing in this French culture package by the producer-director Claude Berri. Montand is César, the Provençal peasant clan leader who schemes to reduce the value of a neighbor's land so that he and his nephew, Ugolin, can buy it at a low price. The neighbor, Jean (Gérard Depardieu), is a hunchback with incredible will and dignity, a good man from the city with elaborate plans for growing vegetables, breeding rabbits—all defeated by César and Ugolin's chicaneries. Berri relies on such square epic devices as the Dignity of Labor and the Passing of the Seasons (all four of them). (7/20/87) PG. **54, 533**

KING LEAR—(1 hr. 31 min.; 1988) Jean-Luc Godard's version of the Shakespeare play. With a surprise cast. Written and directed by Godard. G. **11**

★ **THE LAST EMPEROR**—(2 hrs. 45 min.; 1987) Bernardo Bertolucci's masterly epic, which recounts the bizarre, hapless life of Pu Yi (1905-67), the last of the Ching dynasty, is a dream of imperial China—a Western dream, idealized, sexualized, in which the court rituals have become so hyperconsciously artificial they cross over into erotic theater. Set up as emperor at age 3, Pu Yi, *magnificent in yellow* brocade, ruled the Forbidden City of Peking—but only the Forbidden City. The rest of China had become a republic by 1912, and the emperor was ignored. In recreating the court rituals, Bertolucci, designer Ferdinando Scarfiotti, and cinematographer Vittorio Storaro don't give us the usual splotchily photographed junk collection that passes for decor in period epics. The beauty, however, is provisional, doomed. Pu Yi lived long enough to be imprisoned in a "re-educational" center by the Chinese Communists as a "war criminal." Bertolucci and screenwriter Mark Peploe cut back and forth between the spectacular court and the dour prison camp, where art and luxury have given way to the reproving drabness of Communist kitsch. At the end of his life, Pu Yi becomes an ordinary citizen in gray, a state of spiritual purification that Bertolucci seems to approve. The muted ending leaves one uneasy: Has Bertolucci taken the proper Communist line in order to gain admission to the Forbidden City? With John Lone as the grown-up Pu Yi, Joan Chen as his empress. (11/30/87) PG-13. **6, 46, 85, 527, 530, 702, 709, 808, 903, 959**

THE LONELY PASSION OF JUDITH HEARNE—(1 hr. 50 min.; 1987) A bittersweet love story about an Irish spinster looking for a companion and an expatriot Irishman who is looking for easy money. With Maggie Smith and Bob Hoskins. Screenplay by Peter Nelson. Dir. Jack Clayton. R. **63**

MANON OF THE SPRING—(1 hr. 53 min.; 1987) In French, Eng. subtitles. This sequel to *Jean de Florette* is about love rather than greed, so it's not quite as stiff as the first film. We pick up the story of the Soubeyran clan, César (Yves Montand) and his nephew Ugolin (Daniel Auteuil), some ten years after they have destroyed their neighbor Jean. They grow carnations on his land now, irrigating the crop with the spring they had hidden from his view. But his presence is still felt: His daughter, Manon (Emmanuelle Béart), roams the hillside tending goats—she actually *gambols*. When Ugolin spies on her as she bathes, he is hopelessly smitten. Director Claude Berri's staging of the material is about as clunky as can be. Everything is about twice as long as it needs to be. With Yves Montand, who gives everything he's got in a rum part. Gérard Brach worked on the screenplay, which was adapted from novels by Marcel Pagnol. (11/16/87) PG. **49, 533**

MAURICE—(2 hr. 15 min.; 1987) The team of Ismail Merchant (producer) and James Ivory (director) have taken on E. M. Forster's undistinguished but heartfelt coming-out-of-the-closet novel (written in 1913, it wasn't published until 1971, the year after Forster's death) and made something as good as can be imagined from such precious material. The dense, puzzled young stockbroker Maurice (James Wilby) struggles against every form of social disapproval and finally acknowledges his own homosexual nature, beginning an *affair with a working-class man (Rupert Graves)—in* Forster's terms, the one good and true friend. Much of the movie is not about the affair, but about Maurice's painful dithering as a young man. Since he struggles to accept something that the audience has already accepted about him,we're in an embarrassingly superior position to the movie's hero. Still, the movie is faithful to every quivering emotion. Ivory's direction has definitely grown more adept. With Hugh Grant as the object of Maurice's platonic affections at Cambridge, Denholm Elliot, and Ben Kingsley. Kit Hesketh-Harvey worked on the screenplay. (9/28/87) R. **11, 206, 308, 509, 613, 710, 718, 762, 813**

★ **MOONSTRUCK**—(1 hr. 42 min.; 1987) At first, it could be just another "warm" ethnic comedy. A family of Brooklyn Italians live together grumpily in one house, including a practical-minded 37-year-old widow (Cher), who believes herself unlucky in life, and who fulfills her own belief by agreeing to marry her timid suitor (Danny Aiello), a man second-rate in every way. When he leaves town, she falls in love with his tormented and passionate kid brother (Nicolas Cage), a baker who loves opera. Writer John Patrick Shanley, as it happens, does write "warm" dialogue, but he's also capable of astringency, bluntness, self-parodying romantic flights, and the hardest thing of all in movies—genuine passion. And the normally heavy-handed Norman Jewison works with lightness, sureness, and speed. Jewison keeps the tone both romantic and satirical at the same time, and he allows all the actors, no matter how briefly on screen, to develop complete characterizations. Cher, as expected, is excellent, and Nicolas Cage, as the sexy baker, has dropped his hang-dog, Farfel-in-the-manger look. The movie also features brilliant work by the actors Olympia Dukakis and John Mahoney, the music of Puccini, and Franco Zeffirelli's third-act set for the Met's production of *La Bohème.* (1/4/88) PG. **24, 30, 44, 66, 85, 101, 110, 112, 210, 212, 213, 217, 219, 220, 300, 301, 311, 317, 318, 401, 406, 504, 505, 509, 512, 517, 523, 525, 530, 603, 606, 608, 610, 613, 617, 621, 625, 634, 635, 637, 700, 703, 706, 712, 714, 722, 723, 753, 755, 760, 801, 817, 821, 904, 916, 917, 919, 931, 933, 955, 962, 964, 970**

★ **MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle Swedish movie about a twelve-year-old boy whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. Sometimes he withdraws altogether, getting down on the floor and barking and tearing at people's cuffs. A dog, he knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. He enters into a bewildering intimacy with a tomboy who plays soccer and boxes, but who then insists on showing him her tiny breasts. In the end, the messiness of life saves him from despair. The picture has some conventional imagery, but much of it is surprisingly powerful. Dir. Lasse Hallström. (5/11/87) **81, 533, 813**

NUTS—(1 hr. 58 min.; 1987) It feels like the kind of blowhard liberal play that triumphed on Broadway 30 years ago. Barbra Streisand, a throw-out from a rich family, plays a fearlessly truthful prostitute who glowers at people and makes grandstanding speeches. When one of Barbra's johns got violent, she killed him in self-defense. Nevertheless, she's on trial for manslaughter. Richard Dreyfuss defends her, but everyone else in the world, for one corrupt reason or another, wants to lock her up in a mental institution for life. Simply by blurting out the truth, Barbra exposes them all for the fakes and hypocrites that they are. Streisand, who produced the picture, gives herself more tight close-ups and noisy tirades than anyone since her co-star, Richard Dreyfuss, went over the top in *Whose Life Is It, Anyway?* Actors kill for roles like this; the audience becomes the unwilling victim. Martin Ritt directed. Darryl Ponicson and Alvin Sargent worked on the adaptation of Tom Topor's play. (11/30/87) R. **5, 33, 52, 102, 301, 317, 501, 601, 519, 521, 611, 620, 709, 720, 752, 930, 932, 971**

OVERBOARD—(1 hr.; 55 min.; 1987) When wealthy socialite Goldie Hawn falls off her yacht and develops amnesia, she is tricked into believing she is the housekeeper for a single father with four brats. With Kurt Russell, Roddy McDowall, and Edward Herrmann. Written by Leslie Dixon. Dir. Garry Marshall. PG. **60, 219, 511, 601, 520, 529, 609, 623, 625, 626, 724, 903**

PATTI ROCKS—*(1 hr. 30 min.; 1988) Billy (Chris Mulkey)* and Eddie (John Jenkins), two Minnesota working-class men, set out on the road to visit Patti (Karen Landry), a woman whom the married Billy has gotten pregnant. Driving through the night, the two men let loose with a barrage of sexual jokes, complaints, tall tales. Written by the three actors and director David Burton Morris, the movie is trying to expose the way men talk when women aren't listening (worse than women's wildest dreams), but the dialogue is impersonally raunchy. We aren't convinced that we are listening to two individual men. They arrive, and Patti turns out to be a small, skinny, determined woman with amazingly quick perceptions and no illusions about men or herself. She's just as insistent on having her own way sexually as they are, and she's a lot more sure of herself. *Patti Rocks* isn't much, and some of it has the atmosphere of a male mea culpa, but at least it lives in the adult world (which isn't always true of independent film in this country). (1/25/88) R. **5**

PLANES, TRAINS AND AUTOMOBILES—(1 hr. 32 min.; 1987) Steve Martin, easily the most virile of comic actors, is forced to share an entire movie with roly-poly John Candy in this misjudged burlesque from John Hughes. Martin is a tight, smart, snobby Chicago marketing executive; Candy is a dumb sweetheart of a salesman who talks in *Reader's Digest* platitudes—a boring, pleasant man who wouldn't hurt a fly. Trying to get home for Thanksgiving after a business trip to New York, the two men, strangers, make a forced landing in Wichita and wind up spending a few days together on the road. Outraged at this forced intimacy with a social inferior, Martin's executive glowers with rage and delivers a series of cruel tirades. But the salesman needs friendship, so the executive recants. Martin stops being nasty (and funny) and John Candy is reined in, too. In the end, Candy humbles Steve Martin with his humanity, and the audience shrivels. (12/7/87) R. **37, 608, 620, 623, 625, 725, 963**

PROMISED LAND—(1 hr. 41 min.; 1988) A poignant story about coming-of-age in America today and coming to grips with the American dream. With Kiefer Sutherland, Meg Ryan, and Tracy Pollan. Written and directed by Michael Hoffman. R. **45**

RAW—(1 hr. 35 min.; 1987) Eddie Murphy at a low ebb, taunting gays, and, obsessionally, women. In this wearisomely profane concert film, he's turned himself into a crank and a bore—a young black version of a fifties Borscht Belt "dirty" comic, slamming the broads. Women, it seems, want his money, and they're always setting traps for men; they're hostile and uppity, demanding independence, but everyone knows that their only function is to make love to their husbands. And once a man satisfies them sexually (much moaning into the microphone here), they will put up with anything he does, however awful, as long as he says, "I'm sorry." Murphy seems actually to believe this rubbish; he sounds like a guy who's never known any woman who wasn't a hooker. The movie is a hit, but despite some extraordinary flashes of talent, it's also a sour, depressing experience—infantilism encased in flunkyism. The adulation directed towards Murphy seems like a set of one-way mirrors around his head. Directed by Robert Townsend. (1/11/87) R. **36, 36, 67, 90, 100, 101, 108, 112, 200, 207, 214, 216, 217, 300, 306, 312, 319, 406, 505, 510, 512, 530, 601, 606, 608, 625, 705, 706, 715, 723, 803, 815, 818, 819, 902, 904, 911, 963, 969**

RENT-A-COP—(1 hr. 35 min.; 1988) A cop who has just been kicked off the police force is hired by an ex-hooker to protect her from a maniacal killer. With Liza Minnelli and Burt Reynolds. Screenplay by Dennis Shryack and Michael Blodgett. Dir. Jerry London. R. **33, 304, 517, 530, 611, 723, 903, 962**

REPENTANCE—(2 hr. 25 min.; 1987) In Georgian, Eng. subtitles. An allegory about the legacy of Stalinist repression, this surrealistic story deals with the corpse of a government tyrant that refuses to remain buried. With Avtandil Makharadze and Zeinab Botsvadze. Written by Nana Djanelidze, Tengiz Abuladze, and Rezo Kveselava. Dir. Abuladze. **82**

★ **SAMMY AND ROSIE GET LAID**—(1 hr. 40 min.; 1987) A tumultuous, intellectually exciting (and exhausting) comedy of sexual manners from playwright Hanif Kureishi and director Stephen Frears, the team that made *My Beautiful Laundrette.* The Anglo-Pakistani Sammy (Ayub Khan Din) is a young London accountant; his English wife Rosie (Frances Barber) is a left-wing writer and social worker, a free spirit and connoisseur of disorder who sleeps with men from the working class. As a riot rages around their London apartment, Sammy's father, Rafi (Shashi Kapoor), a plump, witty scoundrel, shows up from the East. He enters Sammy and Rosie's life, astounded by the clutter and violence of an England that he had once idealized as the home of order and civilization. The filmmakers see the disorder as part of a roistering human comedy and as inherently creative—an attack on the complacencies of Thatcherite England. The movie is a bit much though—it's glib, and sometimes pretentious, and it throws more ideas at us than we can reasonably handle. Its intellectual luridness is both exhilarating and dismaying. With Claire Bloom. (11/9/87) R. **82**

SINGING THE BLUES IN RED—(1 hr. 50 min.; 1987) A dissatisfied musician from East Germany crosses the Berlin wall to obtain free artistic expression but finds that the big business practices of the Western countries do not necessarily give him freedom with his musical career. With Geruls Pannach. Written by Trevor Griffiths. Dir. Ken Loach. **11**

STACKING—(1 hr. 37 min.; 1988) A rather wan, eventless American independent film in the style of rural earnestness that has become popular among public-television and foundation sponsors. The elements are: beautiful high meadows in Montana in summer; a family that may lose its farm; a strong-willed girl coming of age (the quintessential indie heroine); the wonderful Christine Lahti playing a stranded woman who wants excitement; mush-mouthed Frederic Forrest as a farm hand who has screwed up his life. In a soft, indulgent mood, you might find it rueful and touching; unindulged, it's merely pretty and boring. Directed by Martin Rosen. (1/25/88) PG. **12**

THREE MEN AND A BABY—(1 hr. 39 min.; 1987) Tom Selleck, Ted Danson, and Steve Guttenberg are three swinging Manhattan bachelors who sober up all too quickly when a baby girl is left on their doorstep. This proto-sitcom has a good deal less force than the 1986 French movie on which it's based, Coline Serreau's *3 Men and a Cradle,* which was a study of male egotism. Leonard Nimoy, who directed, isn't tough enough to resist the obvious; the movie becomes so cute it stops being funny. See it only if the idea of men wrestling with diapers strikes you as unbearably risible. Tom Selleck, however, shows a nice talent for light comedy. Find this man a script and a co-star of the female sex. (12/7/87) PG. **20, 34, 52, 84, 106, 109, 111, 112, 200, 209, 214, 215, 219, 222, 223, 300, 302, 304, 309, 313, 316, 318, 322, 406, 504, 505, 508, 510, 512, 513, 516, 517, 524, 530, 601, 606, 608, 610, 618, 621, 625, 634, 638, 706, 708, 709, 715, 722, 753, 762, 802, 805, 808, 809, 810, 818, 902, 903, 917, 933, 938, 951, 952, 962, 967, 968, 971**

THROW MAMA FROM THE TRAIN—(1 hr. 45 min.; 1987) An aspiring writer who still lives at home makes a pact with his writing teacher to kill his bothersome mother. With Danny DeVito, Billy Crystal, and Kim Greist. Written by Stu Silver. Dir. DeVito. PG-13. **24, 40, 67, 80, 90, 102, 108, 112, 200, 207, 214, 216, 217, 304, 305, 402, 500, 502, 505, 509, 511, 513, 515, 521, 526, 530, 606, 608, 616, 621, 627, 631, 636, 706, 709, 714, 721, 753, 763, 800, 805, 900, 903, 915, 918, 919, 933, 938, 962, 970**

★ **WALL STREET**—(2 hr.; 1987) In this sensationally entertaining melodrama about greed and corruption in New York, Oliver Stone evokes the itch, the fever, the arrogance and venality of New York at the height of the bull market—Wall Street before the crash. Charlie Sheen brings his pleasing gravity to the role of the hungry young broker, Bud Fox; Michael Douglas, burnished, charismatic, irresistable, is the big time corporate raider Gordon Gekko, who gets Bud to give him inside information, spy on his rivals, and in other ways compromise himself so that he belongs to Gekko—in return for which Gekko makes him rich. The movie is both a fable and a morality tale. Stone and Stanley Weiser, who collaborated on the screenplay, write a variety of grandstanding speeches and also many sorrowful lamentations for the good old days, when people allegedly worked for an honest dollar. The movie is contemptuous of the financiers who merely manipulate money and wildly on the side of the little people who *work* for a living, but it's not sanctimonious. Stone makes the lure of big money so vivid you can savor it like Stilton and port. With Daryl Hannah, miscast, as a young decorator. (12/14/87) R. **7, 33, 48, 66, 89, 112, 203, 210, 213, 219, 223, 304, 306, 312, 313, 404, 406, 503, 504, 506, 509, 514, 517, 519, 523, 530, 606, 608, 610, 612, 616, 626, 631, 634, 636, 706, 708, 709, 715, 716, 722, 755, 764, 802, 810, 816, 818, 901, 903, 920, 935, 953, 956, 958, 962, 967**

REVIVALS

ANNIE HALL—(1 hr. 33 min.; 1977) One of Woody Allen's best, an almost perfect blending of satire and romance. This was the first movie in which Woody jettisoned his schlump character and turned loose his aggression. At the time, the effect was exhilarating. Co-starring Diane Keaton as the Wisconsin girl who comes to Manhattan. **2**

CINDERELLA—(1 hr. 14 min.; 1987) A poor scullery maid becomes the belle of the ball and meets her Prince Charming with the aid of some resourceful mice and a frumpy fairy godmother in this re-release of the Disney classic. Wilfred Jackson, Hamilton Luske, and Clyde Geronimi were supervising directors. G. **112, 308, 517, 530, 609, 636, 714, 720, 930, 933, 969**

THE DECLINE OF THE AMERICAN EMPIRE—(1 hr. 41 min.; 1986) In French, Eng. subtitles. A gabby movie from Quebec about sex—trash for educated people. At a house by a lake, four men prepare dinner together—two history professors, a junior colleague, and a homosexual art-history teacher. The older heteros go through a long recitation of their triumphs as seducers. At the same time, a group of women exchange *their* sexual confessions while working out at a gym. Attempting to unwrap sexual hypocrisies, writer-director Denys Arcand sets up a new myth of horniness in place of the old one of dainty denial. **2**

DONA HERLINDA AND HER SON—(1 hr. 30 min.; 1985) In Spanish, Eng. subtitles. Deadpan comedy from Mexico. Doña Herlinda is a wealthy widow who lives in a beautiful house in Guadalajara with her bisexual son. His young lover is astonished when Doña Herlinda invites him to move in. She then arranges for her son to marry a beautiful girl from a good family. The lover stays. A baby follows. Despite a thousand chances for disaster and scandal, everyone gets what they want—especially Doña Herlinda. Dir. Jaime Humberto Hermosillo. **9**

EAST OF EDEN—(1 hr. 57 min.; 1955) Elia Kazan's powerful adaptation of the John Steinbeck novel about two sons struggling for their father's love. With James Dean, Raymond Massey, Richard Davalos, Julie Harris, and Jo Van Fleet. Along with *From Here to Eternity* and *On the Waterfront,* this was probably the most influential melodrama of the fifties. **2**

THE LADY VANISHES (1938)—(1 hr. 37 min.) One of Alfred Hitchcock's most enjoyable masterpieces, starring Dame May Whitty as the nice old lady who disappears during a train ride, and Margaret Lockwood and Michael Redgrave as fellow passengers who are determined to find her. Soon after the film was released, David O. Selznick signed Hitchcock to direct in Hollywood. **8**

LAW OF DESIRE—(1 hr. 40 min.; 1987) In Spanish, Eng. subtitles. The writer-director Pedro Almodóvar made a barbed satirical comedy a few years ago—*What Have I Done to Deserve This?*—that evoked Buñuel. But Almodóvar, in his new movie, has turned away from his vigorously blunt manner to something heavily romantic and knowing. The picture, though beautifully shot, is homoerotic kitsch—far from dull, but despite a few surprises, cloying and sticky. **9**

KING SOLOMON'S MINES (1950)—(1 hr. 42 min.) A rich, scenic version of H. Rider Haggard's classic 1886 novel of adventure in Africa, a thrilling drama of a safari searching for diamonds. With Deborah Kerr, Stewart Granger, and Richard Carlson. Dir. Compton Bennett and Andrew Marton. **8**

OCTOBER—(1 hr. 43 min.; 1928) Sergei Eisenstein's silent film, based on John Reed's *Ten Days That Shook the World,* dramatizes the events leading up to the Bolshevik Revolution. Stalin reportedly supervised the removal of footage depicting Trotsky, delaying the Soviet premiere. *October* is an outstanding example of Eisenstein's "montage" style: visually contrasting shots edited together to create new meaning in a manner that parallels Marx's dialectic. Co-directed by Grigori Alexandrov. **8**

PICKUP ON SOUTH STREET—(1 hr. 20 min.; 1953) Sam Fuller's darkly neurotic drama about Cold War spies mixed up with petty criminals in the early fifties. The script has too many predictable elements, but *Pickup on South Street* is stunning moviemaking. With Richard Widmark, Thelma Ritter, and Jean Peters. **2**

POTEMKIN—(1 hr. 10 min.; 1925) It's been a schoolroom classic for so long that one instinctively resists it. But if you're seeing it for the first time, or after a long period of abstention, it has unique power. *Potemkin* is about a revolt on a czarist battleship in 1905, and it features Eisenstein's extraordinary "montage" method of shooting and editing, which now more than ever looks like an eccentricity rather than the standard that Eisenstein thought it would become. The movie culminates in the incredible Odessa Steps sequence. **8**

REBEL WITHOUT A CAUSE—(1 hr. 51 min.; 1955) Adolescent dissatisfaction brought to a boiling heat by Nicholas Ray. The cast became legendary: James Dean, Natalie Wood, Sal Mineo, etc. It defines the youth culture of the fifties better than anything else. **2**

THE 39 STEPS (1935)—(1 hr. 21 min.) The first and still by far the best version, loosely adapted by Alfred Hitchcock from John Buchan's novel. A witty, wry, romantic, exquisitely paced suspense story, with superb performances by Robert Donat and Madeleine Carroll. **8**

THEATER
LISTINGS

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BROADWAY

Now Playing

ANYTHING GOES—A brilliant revival of Cole Porter's musical, with book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin. Featured in the cast are Patti LuPone, Anthony Heald, Howard McGillin, Bill Francine, Linda Hart, and Kathleen Mahony-Bennett; opened 10/19/87. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $40 to $45; through June. **Vivian Beaumont Theater,** Lincoln Center, 65th Street and Broadway (239-6200).2 hrs. 10 mins. All major credit cards. **IRLS**

BREAKING THE CODE–In Hugh Whitemore's play, Derek Jacobi stars as the British mathematician, Alan Turing, who was credited as being the person responsible for breaking the German *Enigma* code, and saving thereby perhaps a million Allied personnel; directed by Clifford Williams. Featured in the cast are Michael Gough, Jenny Agutter, Rachel Gurney, Michael Dolan, Robert Sean Leonard, Andrea Manolikakis, Richard Clarke, and Colm Meaney. Tues. through Thur. at 8, Sat. at 2, Sun. at 3, $27.50 to $37.50; Wed. at 2, $25 to $35; Fri. and Sat. at 8, $30 to $40; opened 11/15/87. **Neil Simon Theater,** 250 West 52nd Street (757-8646). 2 hrs. 15 mins. All major credit cards. **IRLS**

BROADWAY BOUND—Elizabeth Franz, Dick Latessa, Adam Philipson, Alan Manson, Carol Locatell, and Mark Nelson appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene has left the Army and, with his brother Stanley, is pursuing a radio-writing career; directed by Gene Saks. Opened 12/4/86. Mon. through Sat. at 8 (dark on Thursdays); $27.50 to $40; Sat. at 2, Sun. at 3, $25 to $35; Wed. at 2, $20 to $32.50. **Broadhurst Theater,** 235 West 44th Street (239-6200). 2 hrs. 40 mins. All major credit cards.● **IRLS**

BURN THIS—John Malkovich and Joan Allen co-star in a play by Lanford Wilson (at present our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man and a dancer whose career up to now has consumed her, and whose present plight brings about major changes in her life; directed by Marshall W. Mason. Featured in the cast are Jonathan Hogan and Lou Liberatore. Mon. through Sat. at 8, $27.50 to $37.50, Sat. at 2, $25 to $35, Wed. at 2, $22.50 to $32.50; opened 10/14/87. **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 45 mins. All major credit cards. **IRLS**

CABARET—Joel Grey stars as the Master of Ceremonies in this renovated production of the musical with book by Joe Masteroff based on the play by John Van Druten, based on the stories by Christopher Isherwood; music by John Kander; lyrics by Fred Ebb. Alyson Reed plays Sally Bowles, and featured (nay, co-starred) in the cast are Regina Resnik, Werner Klemperer, Gregg Edelman, David Staller, and Nora Mae Lyng; directed by Harold Prince. Dances and cabaret numbers are staged by Ron Field; opened 10/22/87. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $30 to $45; Fri. and Sat. at 8, $40 to $50; Wed. at 2, $28.50 to $40. **Imperial Theater,** 249 West 45th Street (239-6200). 2 hrs. 40 mins. All major credit cards. **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American cats. Music is by Andrew Lloyd Webber; the director is Trevor Nunn. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may very well last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $47.50; Wed. at 2, $25 to $42.50. **Winter Garden Theater,** Broadway and 50th Street (239-6200). 2 hrs. 45 mins. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory; opened 7/25/75. Mon. through Thur. at 8, Wed. and Sat. at 2; $30 to $45; Fri. and Sat. at 8, $30 to $47.50. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 10 mins. All major credit cards. ● ●

FENCES—James Earl Jones stars in August Wilson's Pulitzer Prize–winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships; directed by Lloyd Richards. With Ethel Ayler, Ray Aranha, Charles Brown, Frankie Faison, Courtney Vance. A dignified, understatedly eloquent, elegant play, artfully controlled, well-nigh flawless. Tue. through Thur. at 8, $10 to $35; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $37.50; Wed. at 2, $8 to $30. James Earl Jones gives his last performance Sun. at 3, 1/31, and will be replaced 2/2 by Billy Dee Williams. **46th Street Theater,** 226 West 46th Street (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, and Bobo Lewis star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tues. through Sat. at 8:15, Sat. and Wed. at 2:15, Sun. at 3, $27.50 to $45. **St. James Theater,** 246 West 44th Street (239-6200). 2 hrs. 15 mins. All major credit cards. ● ●

INTO THE WOODS—Bernadette Peters plays the Witch, Joanna Gleason is the Baker's Wife, Chip Zien's the Baker, Tom Aldredge is a Mysterious Man, Robert Westenberg is both Cinderella's Prince and Little Red Ridinghood's Wolf, in a musical written and directed by James Lapine; music and lyrics by Stephen Sondheim. Stories are from the Grimm Brothers and other classic scary fairy tales; the dance movement is by Lar Lubovitch; opened 11/5/87. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $50, Wed. at 2, $32.50 to $42.50. **Martin Beck,** 302 West 45th Street (947-0033). 2 hrs. 50 mins. All major credit cards. **IRLS**

ME AND MY GIRL—Jim Dale, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a proper nobleman; opened 8/10/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis Theatre,** 46th Street and Broadway (246-0102). 2 hrs. 30 mins. All major credit cards. ● **IRLS**

LES MISERABLES—A musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer, additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Gary Morris as Jean Valjean, Terrence Mann, Kelli James, Randy Graff, Norman Large, Jennifer Butt. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. Mon. through Sat. at 8, Sat. at 2; $25 to $50. 200 tickets at $16 are available Mon. through Thur. by presenting valid student I.D.'s at box office. **Broadway Theater,** Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards. **IRLS**

THE NERD—Larry Shue's comedy about an architect and his difficulties contending with a man who once saved his life; directed by Charles Nelson Reilly. Featured in the cast are Peter MacNicol, Robert Joy, Jim Borrelli, Susanna Frazer, Wayne Tippit, Peggy Cosgrave, and Zachariah Overton; opened 3/22/87. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $10 to $32.50, Fri. and Sat. at 8, $29.50 to $37.50, Wed. at 2, $10 to $30. **Helen Hayes Theater,** 240 West 44th Street (944-9450). 2 hrs. 15 mins. All major credit cards.

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed *extremely* erotic nineteen years ago), devised by Kenneth Tynan. Contributors of the material were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hrs. ● ● All major credit cards. **IRLS**

PENN AND TELLER—A limited engagement with the two tricksters offering their own inimitable brand of scams, including one with a new twist involving a water tank said to 'contain elements of surprise and danger' (don't be scared–they're putting you on). Tue.–Thur. at 8, Sun. at 7:30, Fri. & Sat. at 8; Sat. at 2 & Sun. at 3, $15 & $33; run has now been extended through 2/28. **Ritz Theater,** 219 West 48th Street (582-4022). 2 hrs. All major credit cards.

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical is based on Gaston Leroux's horror novel. The action takes place in 1860, and tells of a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants. Stars are Michael Crawford, Sarah Brightman, and Steve Barton (who had the leading roles in London). Also featured in the cast are Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, and Cris Groenendaal. Mon. through Sat. at 8, Sat. at 2, $37.50 to $50; Wed. at 2, $30 to $42.50. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

SARAFINA!—The South African musical success, written and directed by Mbongeni Ngema, who also composed the score with Hugh Masekela, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope. The cast has traveled from South

Africa for this engagement. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30 to $37.50. **Cort Theater,** 138 West 48th Street (239-6200). All major credit cards.

SERIOUS MONEY—The New York Shakespeare Festival production of Caryl Churchill's play, termed 'a dark comedy,' after a run at the Public Theater off-Broadway, is coming uptown. It's set in the London financial markets after the Big Bang (the day the English Stock Exchange was deregulated), and is about greed, corruption, and murder in the fast-moving world of high finance; directed by Max Stafford-Clark. Featured in the cast are Kate Nelligan, Alec Baldwin, John Pankow, Michael Wincott and Allan Corduner. Previewing now prior to a 2/9 opening. Call theater for details. **Royale Theater,** 242 West 45th Street (239-6200). Credit cards.

STARLIGHT EXPRESS—Barry Bernal, Stacia Goad, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard are stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn; about a great train race around the United States to determine the greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars; opened 3/15/87. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theater,** 51st Street West of Broadway (586-6510). 2 hrs. 20 mins. All major credit cards. **IRLS**

OFF BROADWAY

THE BOYS NEXT DOOR—Tom Griffin's play deals with personality conflicts in a story about four mentally disabled men who share an apartment as part of an outpatient experiment; directed by Josephine R. Abady. Featured in the cast are Josh Mostel, Christine Estabrook, Joe Grifasi, Ed Setrakian, John Wylie, William Jay, Joe Urla, Laurinda Barrett, and Dennis Boutsikaris, Mon. through Sat. at 8 (Tuesdays are dark), Wed. and Sat. at 2, Sun. at 3; $20 to $28.50. **Lambs Theater,** 130 West 44th Street (997-1780).

BROTHERHOOD—John David Richardson's play, directed by Dennis Delaney, depicts the lives of three brothers from boyhood to manhood tracing the emories that bind them together with a closeness they don't realize they share. Featured in the cast are Robert Poletik, Frederick Wessler, Mark Shannon, Michael Krauss, and Howard Kuttner. Wed. through Sat. at 8, Sun. at 2; through 2/13; $8. **Perry Street Theater,** 31 Perry Street (255-9186).

THE CHECK IS IN THE MAIL—Robert Liebowitz's play, directed by the author, concerns two businessmen and the measures they take when faced with financial ruin. Featured in the cast are Allen Rickman, Michael Rogen, and John Dinello. Thur. through Sat. at 7:30; Sun. at 4; through 1/31; $8. Usual Suspects Theater at the **18th Street Playhouse,** 145 West 18th Street (1/718-946-4891).

THE CHERRY ORCHARD—Anton Chekhov's play, with an English translation by Elisaveta Lavrova; directed by Peter Brook. Featured in the cast are Linda Hunt, Erland Josephson, Kate Mailer, Natasha Parry, Brian Dennehy, Roberts Blossom, Stephanie Roth, Rebecca Miller, David Pierce, Jan Triska, Howard Hensel, Zeljko Ivanek, and Mike Nussbaum. Through 2/7; $10 to $35. (Phone theater for details.) A BAM production performed at the **Majestic Theater,** 651 Fulton Street, two short blocks from the Brooklyn Academy of Music (1-718-636-4100).

DRIVING MISS DAISY—The return of Alfred Uhry's amusing play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Featured in the cast are Frances Sternhagen, Morgan Freeman, and Ray Gill. Tue. through Sat, at 8, Wed. and Sat. at 2, Sun. at 3; $28.50. **John Houseman Theater,** 450 West 42nd Street (564-8038).

FANTASTICKS—A musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tue.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Johnny wants to marry and have a family, and Frankie wants no commitments, in Terrence McNally's play. Two over-forty singles (Kathy Bates & Kenneth Welsh) search for fulfillment; directed by Paul Benedict. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $24.50 through $28.50. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

THE GOOD AND FAITHFUL SERVANT—Michael Allinson stars in Joe Orton's play concerning the poor rewards of living by the rules and honoring authority, dramatized by a man who gives his all to one company and gets nothing in return; directed by Will Lieberson. Tues. through Fri. at 8:15, Sat. at 7 and 10, Sun. at 4 and 7; 2/6 and 7; $15; and from 2/10, $20. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS—20th anniversary revival of the acclaimed musical, starring Karen Akers, Shelle Ackerman, Elmore James, and Kenny Morris; directed by Elly Stone, star of the original production. 1/30, 2/5, 6, 11, 12 at 8; $25 and $30. **Town Hall,** 123 43rd St. (947-5850).

THE LEGACY—Gordon Nelson's graphic account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet! Fri. and Sat. at 8, Sun. at 3; $12. **National Black Theater,** 2033 Fifth Avenue (427-5615).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thur. and Fri. at 8, Sat. at 2, 5, 8, Sun. at 3; $10 to $19.95. **Heckscher Theater,** Fifth Avenue at 104th Street (534-2804).● ●

THE NO-FRILLS REVUE!—Musical revue, with fourteen collaborators and contributors, directed by Martin Charnin; twenty sketches, songs, dances, and blackouts. Featured in the cast are Andre Montgomery, Adinah Alexander, Lynn Paynter, Sasha Charnin, Justin Ross, Claire Fields, Sally Fay, Stephani Hardy, Sarah Knapp and Bob Stillman. Tues. through Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7:30; $25. **Cherry Lane Theater,** 38 Commerce Street (989-2020).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for a good cause. Featured in the cast are Travis Hudson, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $32.50. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ● ●

OIL CITY SYMPHONY—A musical revue written and performed by Mike Craver, Mark Hardwick, Debra Monk, and Mary Murfitt, directed by Larry Forde, tells of a reunion recital by four graduates of the city's highschool. Tue. through Fri. at 8; Sat. at 7 and 10; Sun. at 3 and 7; $18 to $25. From 2/1, Tues. through Thur. at 8, Sun. at 3; $22; Fri. at 8, Sat. at 7 and 10, Sun. at 7; $25. **Circle-in-the-Square Downtown Theater,** 159 Bleecker Street (254-6330).

PERFECT CRIME—Warren Manzi's psychological cat-and-mouse duel between a detective and a doctor; directed by the author who is also featured in the cast with Cathy Russell, Brian Dowd, Michael Worth, and W. MacGregor King. Tues. through Sat. at 8, Sun. at 7, Sat. at 2, Sun. at 3; $25. **INTAR Theater,** 420 West 42nd Street (695-3401).

PSYCHO BEACH PARTY—Charles Busch's comedy (in which he stars) is the rib-tickling story of a perky, teenage girl with a problem (a multiple-personality quirk) which leads to havoc with her social life and beach parties; directed by Kenneth Elliot. Featured in the cast are Michael Leitheed, Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Michael Belanger, Judith Hansen, Theresa Marlowe, Meghan Robinson, and Andy Halliday. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $28. **Players Theater,** 115 Macdougal Street (254-5076).

THE RIVER—A musical by Peter Link and William Spencer Reilly that equates nature's cycle of water with man's journey through life. Featured in the cast are Carol Dennis, Stephanie Renee James, Jenny Burton, Ray Stephens, Valerie Eley, and Lawrence Hamilton. Tues. through Fri. at 8, Sat. at 3 and 8, Sun. at 3; $26.50 and $29.50. **Promenade Theater,** Broadway and 76th Street (580-1313).

ROY BLOUNT'S HAPPY HOUR-AND-A-HALF—A humorist-author offers observations on a wide variety of subjects. Wed. through Sat. at 8, Sun. at 3; $15; through 2/7. **American Place Theater,** 111 West 46th Street (247-0393).

THE SEARCHING SATYRS—Sophocles's play (the first comedy known to man, performed once in 440 B.C. and lost for 2,000 years), was meant to follow Greek tragedy with comic relief. Tue. through Sat. at 8, Wed., Sat., and Sun at 3; $15; through 1/31. **Nat Horne Theater,** 440 West 42nd Street (279-4200).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl*). Melissa Gilbert stars in Barbara Lebow's story of two sisters and their father, and the experiences which have torn the family apart and brought them back together again; directed by Mary B. Robinson. Featured in the cast are Paul Sparer, Gordana Rashovich, Cordelia Richards, Joan MacIntosh, and Jon Tenney. Tue. through Thur. at 8, Sat. at 2, $25; Wed. at 2, $22; Fri. and Sat. at 8, Sun. at 3, $28. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

STEEL MAGNOLIAS—Robert Harling's play returns (and looks and plays better yet in its larger venue), about society matrons who live, discuss, and enjoy life as they are beautified at a beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Betsy Aidem, Kate Wilkinson, Margo Martindale, Mary Fogarty, Constance Shulman, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tue. through Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30; $24 to $30. **Lucille Lortel Theater,** 121 Christopher Street (924-8782).

SYMPHONY OF RATS—A theater work, written and directed by Richard Foreman, documents the mental unease of a president of the United States (played by Ron Vawter) as he receives apocalyptic messages from outer space. With Peyton Smith, Kate Valk, Jeff Webster. Wed. through Fri. and Sun. at 8, Sat. at 7 and 10; $15; through February. **The Performing Garage,** 33 Wooster Street (966-3651).

TAMARA—John Krizanc's participatory adventure, based on two days (1927) in the life of Tamara De Lempicka, takes place in a lavishly-decorated Italian villa and lets you pursue any character throughout the 15 rooms of the villa; directed by Richard Rose. Mon. through Wed., Fri. through Sun. at 8, Sat. and Sun. at 2; $85 to $135. (Note: Show is dark now because the Winter Antique Show has taken over the Armory. It will resume performances 2/2. Anna Katarina will be Tamara from then on.) **The Seventh Regiment Armory,** Park Avenue and 66th Street (307-7171).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

THE VINEGAR TREE—A revival of Paul Osborne's 1930 comic love triangle, set in a New England country house; directed by Kent Paul. Featured in the cast are Frances Cuka, Joseph Daly, April Shawhan, John Horton, Frank Lucas, Donna Kane, and Michael Lasswell. 1/26, 29, 30 at 8, 1/31 at 3; $10. **York Theater,** 2 East 90th Street (534-5366).

THEATER COMPANIES

AMERICAN JEWISH THEATER—Jan Hartman's *K,* a new play based on the life of Franz Kafka; directed by John Pynchon Holmes and starring Graeme Malcolm in the title role. Tues., Wed., Thurs., and Sat. at 8, Sun. at 2 and 7; $20. **Theater,** 15 West 28th Street (683-7707).

BILLIE HOLIDAY REPERTORY THEATER—Celeste Colson Walker's *Reunion in Bartersville,* and Pearl Cleage's *Come and Get These Memories,* are in rotating repertory with *Indigo Blues,* by Judi Ann Mason. With Maurice Carlton, William Williams, Melissa Fonts, David Robeson, Gwen Roberts-Frost, Chuck Patterson, Mikell Pinkey (who directs all three plays). Wed.–Sat. at 8, Sat. at 3, Sun. at 4; $6–$12. Phone for specifics. **Theater,** 1368 Fulton St., Bklyn (1-718-636-0918).

CIRCLE REPERTORY THEATER—David Steven Rappoport's *Cave Life* is a comedy about an eccentric Manhattanite involved in an unusual *menage-a-trois* with her husband and her hallucination of a Neanderthal man; directed by Paul Lazarus. Company members and guests are featured in the cast. Tues. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30; $22.50 to $26; 1/27 to 2/11. **Circle Repertory Theater,** 99 Seventh Avenue South (924-7100).

EQUITY LIBRARY THEATER—Through 1/31: *Side By Side By Sondheim,* music and lyrics by Stephen Sondheim, plus music by Leonard Bernstein, Mary Rodgers, Richard Rodgers, and Jule Styne. Tue. through Sun. at 8, Sat. and Sun. at 2:30. **Theater,** 310 Riverside Drive (enter on 103rd Street) (663-2028).

JEAN COCTEAU REPERTORY—Franz Kafka's *The Trial*, adapted by André Gide and Jean-Louis Barrault, which tells of a modern man's journey through a maze of politics and paranoia (through 2/13), in repertory with T. S. Eliot's *The Cocktail Party*, about a mysterious stranger and two guardian angels in London (1/28 through 4/21); and Jean Anouilh's *Antigone*, a modern retelling of the Sophocles tragedy; through 2/25. Thur.–Sat. at 8, Sun. at 3; $15. Phone theater for specifics. **Bouwerie Lane,** 330 Bowery (677-0060).

LA MAMA–A choral performance of the dramatic musical *Martin*, written and directed by Lamar Alford, a tribute to the life of Martin Luther King, Jr. With a cast of forty. 1/27 through 31, Wed. and Thur. at 2, Fri., Sat., and Sun. at 7:30; $10. **La Mama Annex,** 74A East Fourth Street (475-7710).

MANHATTAN THEATER CLUB—Alan Ayckbourn's *Women In Mind* is a comedy about a middle-aged woman (Stockard Channing) whose fantasy life threatens to overcome her real and, in her mind, rather mundane life; directed by Lynne Meadow. Featured in the cast are Tracy Pollan, Michael Countryman, Patricia Conolly, John David Cullum, Remak Ramsay, Daniel Gerroll, and Simon Jones. Tues. through Sun. at 8, Sat. and Sun. at 2:30; $30 (except Sun. at 8 which is $25); 2/2 to 3/13. MTC's Stage I, at **City Center,** 131 West 55th Street (947-5850).

MEDICINE SHOW—*Dynamite Tonight*, by William Bolcom & Arnold Weinstein ($10–$12); and George Bernard Shaw's *Too True To Be Good* (*A Comedy of No Manners*) ($8 to $10); in repertory through 1/30. (Call for dates.) **Theater,** 353 Broadway (431-9545).

NEW YORK SHAKESPEARE FESTIVAL—*A Midsummer Night's Dream*: this one is set in Brazil's northern Bahai at the turn of the century, and incorporates aspects of voodoo into the supernatural aspects of Shakespeare's fantasy; directed by A. J. Antoon. With Lorraine Toussaint, Elizabeth McGovern, F. Murray Abraham (who's taking a leave of absence 2/2 to 29), Carl Lumbly, and Geoffrey Owens. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $20 to $25; through 3/27. **Public/Anspacher,** 425 Lafayette Street (598-7150).

PEARL THEATER COMPANY—Sophocles's Electra, directed by Emanuele Pagani (with Rosemary Murphy as Choral director, with Joanne Camp heading the Chorus), and Donnah Welby, David Brazda, Laura Rathgeb, Laurence Gleason, and Ken Harpster. Wed. through Sat. at 8, 27 and 14 at 3; $10; through 2/20. **Pearl Theater,** 125 West 22nd Street (645-7708).

PLAYWRIGHTS HORIZONS—Neal Bell's *Cold Sweat* is about a young woman doctor whose war experiences in Vietnam bring her a different view of mortality; directed by John Henry Davis. With Rosemary Murphy, Kent Broadhurst, Brad Sullivan, and Ellen Parker. 1/27–2/7; $5. Call for specifics. **Playwrights Horizons,** 416 West 42nd Street (564-1235).

PROMETHEAN THEATER COMPANY—Dan Roentsch's *The Newborn King*, directed by the author and featuring Allegra Blumfield, David Wilson, Terry Burns, Rachel White, Stephen Byers, and Susan Horner, is about a happy young couple whom we meet many years later, when their now grown children come home to a Christmas reunion. Thur.–Sun. at 8, 2/4–21; $8. **Theater 22,** 54 W.22nd St. (719-9812).

PROMETHEUS—Agatha Christie's *The Red Signal* combines suspense, murder, mystique, intrigue, madness, a seance, and romance; directed by Fred Fondren. Thur. through Sat. at 8, Sun. at 3; $8; through 1/31. **Prometheus,** 239 East Fifth Street (477-8689).

PUERTO RICAN TRAVELING THEATER—Richard Irizarry's *Ariano*, drama about a yuppie and his obsession with acceptance by the 'white' world. With Elizabeth Ruiz, Rafael Baez, David Medina, Eddie Trucco, Graiela, and Jimmy Borbon; directed by Vicente Castro. In English: Wed.–Fri. at 8; in Spanish: Sat. & Sun. at 2:30 & 8; $10. **PRTT,** 304 W. 47th St. (354-1293).

REPERTORIO ESPANOL—*La Zarzuela*, anthology of songs from Spanish operettas; *La Corte de Faraon*; Eduardo Machado's *Las Damas Modernas de Guanabocoa* and *Revoltillo!*; Gloria Gonzalez's *Cafe con Leche*; Richard Talesnik's *La Fiaca*; Jose Zorillla's *Don Juan Tenorio*; Alejandro Casona's *Prohibido Suidarse en Primavera*; Ana Diosdado's *Usted Tambien Puede Disfrutar de Ella*; Federico Garcia Lorca's *Yerma*. Thur. through Sat. at 8, Sun. at 3 and 7; call for specifics (some events are at the Equitable Tower, 787 7th Ave.). **Gramercy Arts Theater,** 138 E. 27th St. (889-2850).

RIDICULOUS THEATRICAL COMPANY—A revival of the 1970 *Turds in Hell*, by Charles Ludlam and Bill Vehr; directed by Lawrence Kornfeld; with Black-Eyed Susan, Katie Dierlam, Everett Quinton, Vicky Raab, and Eureka, among others. Wed. through Sun. at 8, Sat. at 7 and 10; $15 to $20; through 2/28. **Charles Ludlam Theater,** One Sheridan Square (691-2271).

ROUNDABOUT THEATER COMPANY—David Birney and Kim Hunter star in George Bernard Shaw's *Man and Superman*, about the Ideal Man (the man every woman dreams of marrying), directed by William Woodman. With Jonathan Walker, Frances Conroy, John Carpenter, Harriet Harris, Michael Cumpsty, I. M. Hobson, and Anthony Fusco. Tues.–Sat. at 8, Wed., Sat., Sun., at 2; $18 to $28; through 2/7. **Roundabout Theater,** 100 East 17th Street (420-1360).

ROYAL COURT REPERTORY—Carol Costa's *Big Al Goes Straight* is a murder mystery set in a speakeasy disguised as a funeral parlor in 1920's Chicago; directed by Michael Singleton. Wed. through Sat. at 8, Sat. at 3; $10. **Theater,** 342 W.53rd St. (956-3500).

SOHO REPERTORY COMPANY—David Belasco's 1905 Wild West play, *The Girl of the Golden West*, directed by Julian Webber, deals with the turn-of-the-century's growing movement for women's rights. Monique Fowler has the title role. Thur. through Sat. at 8, Sun. at 2:30 (exc. for 2/20 which is at 6 and 9:30); $10 (exc. for a gala on 2/11,when it's $40); from 1/29. **Greenwich House,** 27 Barrow Street (925-2588).

THIRTEENTH STREET REPERTORY—Dan Levy's musical, *The Far Dance*, through 1/31, Tue. through Sun at 7; $10. Israel Horovitz's *Line*, a comedy, Wed., Thur. and Sun. at 9:30; $10. **Thirteenth Street Repertory Theater,** 50 West 13th Street (675-6677).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALBANIAN SOFT SHOE—Mac Wellman's play, directed by Rhea Gaisner and performed by students of the City College of New York's professional training program, chronicles the lives of two normal American housewives as an ugly little scandal leads to a strange journey to other worlds. 1/27 through 30 at 8, 1/30 and 31 at 3; $6. **Primary Stages Company Theater,** 584 Ninth Avenue (233-7471).

AMERICAN NOTES—Len Jenkin's play about an allnight encounter in a motel office between an uprooted man and a young woman; directed by Joanne Alkalaitis. With George Bartenieff, Lauren Tom, Jesse Borrego, Mercedes Ruehl, Anny Davis, Stephen McHattie, Thomas Ikeda, Rodney Hudson, Laura Innes, and Olek Krupa. Tues. through Sun. at 8; Sat. and Sun. at 3; $20 to $25; from 2/2. **Public/Susan Stein Shiva Theater,** 425 Lafauette Street (598-7150).

ANGEL STREET—Patrick Hamilton's play, a stage version of the film *Gaslight*, about a suave husband, and a wife who is being slowly driven mad; directed by Lucy Keyes. Fri. & Sat. at 8, Sun. at 3; $10; through 3/6. **Westside Repertory,** 252 W. 81st St. (874-7290).

BOOGIE WOOGIE AND BOOKER T.—Wesley Brown's drama concerns the struggle between established civil rights policies and those of more radical leaders; directed by Leon Bailey. Thur. through Sat. at 8, Sat. at 3; $8; 1/28 through 2/13. **Mazur Theater,** 555 East 90th Street (787-0422).

THE BOYS IN CELLBLOCK Q—John C. Wall's reformatory farce. Thur. and Fri. at 8, Sat. at 7 and 10, Sun. at 3; $10. Presented by the Manstage Project at **Shandol Theater,** 137 West 22nd Street (243-9504).

CHANNELS—Dale Johnson's play examines the mass media's interpretation of reality by viewing scenes through multiple roles; directed by Dan McKereghan. Thur. through Sat. at 8, Sun. at 7; through 2/14; $8 to $10. **Noho Theater,** 2 Bond Street (642-8009).

THE CLONE—Michael T. Folie's science-fiction play, directed by Michelle Macau. Thur. and Fri. at 8, Sat. and 7:30 and 9:30; through 2/6; $5. **Midtown Plaza,** 320 East 25th Street (1-718-596-1106).

DOUBLE BILL—Larry Myers's: *Alive, Loud, Black, and Blue*, plus *Thighs Like Tina Turner*, directed by John Uekcer. Thur.–Sun. at 7; $4; 2/4–21. **Theater for the New City,** 155 First Avenue (254-1109).

EQUUS—Peter Shaffer's psychosexual drama about a youth who has blinded six horses with a metal spike, and the psychiatrist assigned to the boy; directed by Mark Harborth. With Ted Burtt, Gary Kerr, and Ginette Molina. Thurs. through Sat. at 8; through 1/30; $8. **Good Shepherd-Faith Presbyterian Church,** 152 West 66th Street (1/718-522-2845).

FRANKENSTEIN: A NIGHTMARE SONATA—Adaptation by Lisa Burma and Raymond Marciniak, exploring the themes and symbols in Mary Shelley's novel. Featured in the cast are Connie Ventress, Paul Bolger, Craig McDowell, and Glenn Pasch. 1/28 at 8; 1/30 and 31 at 7 and 9; $8. **Washington Square Church Theater,** 135 West Fourth Street (769-9240).

THE HAIRY APE—Eugene O'Neill's play which deals with social forces as symbols of man's cosmic situation, wherein a stoker has a chance encounter with an aristocrat aboard ship. Sat.–Mon. at 8; through 2/1; $10. **Theater-Studio,** 750 8th Ave. (369-1118).

HALF-DESERTED STREETS—Robert Moresco's story of teen-agers in Hell's Kitchen; directed by Richard Compton. With Dan Grimaldi, Mario Cellario, Michael Imperioli, Victor Colicchio. Tues.–Sun. at 8; $8. **Actors Outlet,** 120 W. 28th St. (279-4200).

LIVING TOGETHER—Alan Ayckbourne's comedy in which he mixes three couples and stirs them briskly; directed by Steven Keim. With Gary Ramsey, Adam Cunningham, Allyson Surprenant, Jean Synodinos. Thur.–Sat. at 8, Sun. at 3; $8; 1/28–2/14. **Arts & Work Ensemble,** 870 6th Ave. (924-8699).

LOOSE ENDS—Michael Weller's portrait of lovers who discover that love is not enough; directed by Irene Lewis. Tues.–Sat. at 8; Sat. at 2, Sun. at 3; through 3/6. **Second Stage,** 2162 Broadway (873-6103).

THE MAD EMPEROR—August Strindberg's tragi-comedy about the reign and fall of Erik XI of Sweden, betrayed by his brother, queen, and lover; directed by Steven Baker. Thur.–Sun. at 8; $5; through 5/2. **Dramatis Personae,** 25 East Fourth Street (673-4382).

THE MAIDS—Jean Genet's drama stars Julie Cohen and Marc Geller as the maids, and Tim White as Madame; directed by Michael Mayer. Wed. through Fri. at 8, Sat. at 7 and 10, Sun. at 3; $8; 1/29 through 2/7. **Riverwest Theater,** 155 Bank Street (243-0259).

MR. HIRSCH DIED YESTERDAY—Fred Newman's tale about growing up around a 1940s South Bronx candy store, where now, through memory, everyday life takes on a powerful meaning. 1/29, 30, 2/5, 6, 12, 13; $10. **Castillo Theater,** 7 East 20th St. (505-0170).

MEN IN ART—Robert Patrick's *Let Me Not Mar That Perfect Dream* (three generations of gay playwrights fight it out), and *The Last Stroke* (a great painter can survive anything-but a fan). Thur.–Sun. at 9; $4; 2/4–21. **Theater for the New City,** 155 1st Ave. (254-1109).

SCOOTER THOMAS MAKES IT TO THE TOP OF THE WORLD—Peter Parell's play, directed by Doug Broe and featuring Alfred Preisser and Adam Ward. Fri. through Sun. at 8; through 1/31; $7. **West End Center,** 302 West 91st Street (740-7597).

SLASHER—Ssplatter-rock musical by Michael Hilyer (director), Biff Paruolo, Bill Wheeler, Michael Calderwood. Wed. at 8, Fri. at 7, Sat. at 10, through 2/6; $10. **Wings,** 112 Charlton St. (645-9630).

SLAVE TRADE—Jim Engelhardt's play, directed by Gary Garrison, takes place in 1806 on a slave ship in the mid-Atlantic. Thur.–Sat. at 8, Sun. at 3; $7–$8; 2/11–28. **Brooklyn Playworks,** 674 4th Ave., Brooklyn (1/718-499-2293).

SLOW BURN—Cynthia Cooper's play, based on the 'snowball murders' incident in Baltimore in the early 80s which became a *cause celebre* at the time, especially for the elderly; directed by Michael Warren Powell. Fri. at 7, Sun. at 3 and 8; through 3/6; $10. **Wings Theater,** 112 Charlton Street (645-9630).

WEST INDIAN PLAY—Stafford Ashani's comedy, directed by Olivier Stephenson, about the battle between the sexes (Caribbean style with a bohemian twist). With Michael Bernard, Raye Dowell, Shirley Parkinson. Fri. & Sat. at 8, Sun. at 3; $10; through 1/31. **Paul Robeson,** 40 Greene Ave., Bklyn (1/718-783-9794).

WOYZECK—Georg Buchner's play in which the title character tries to save his woman rather than expose her to an oppressive society; directed by Joop Klinge. Tues.–Thur., Sat. & Sun. at 8; through 2/7. Brooklyn College at **Mazer,** 197 E. Bdway (475-4595).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

PAT ADAMS—Large-scale oil paintings and works on paper in which the artist manipulates the circle in various sizes, colors, textures, densities, and relationships; through 3/25. New York Academy of Sciences, 2 E. 63rd St. (838-0230).

KRIS COX—Wall-mounted and free-standing ceramic sculptures by a California artist; through 2/6. Kouros, 23 E. 73rd St. (288-5888).

ROSELLE DAVENPORT—Landscape paintings of southern France and Greece; through 2/23. Coe Kerr, 49 E. 82nd St. (628-1340).

MARSDEN HARTLEY—Paintings from the last decade of his life, including two symbolic self-portraits; through 2/27. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

SUSAN HAUPTMAN/JOHN GIBSON—Drawings/Recent paintings. Through 2/24. Stone, 48 E. 86th St. (988-6870).

SCOTT KAHN—Recent landscape paintings; through 2/6. Perlow, 980 Madison Ave. (517-5858).

WILLIAM MCGEE—Assemblages, collages, and paintings; through 2/13. Cecil, 16 E. 72nd St. (517-3605).

CAROLE ROBB—Six large-scale paintings on the themes of Achilles, war, and poetry; through 2/6. Forum, 1018 Madison Ave. (772-7666).

JAMES WEEKS—Paintings of landscapes and interiors with figures, plus portraits; through 2/15. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

57th Street Area

PAT ADAMS/EUGENIE BAIZERMAN—Recent large-scale paintings, works on paper, and monotypes/Small paintings from 1926–1946. Through 2/20. Zabriskie, 724 Fifth Ave. (307-7430).

MILTON AVERY—Still-life paintings; through 2/6. Borgenicht, 724 Fifth Ave. (247-2111).

JACK BEAL—Recent paintings and works on paper based on the Five Senses; through 2/6. Frumkin/Adams, 50 W. 57th St. (757-6655).

JOHN BELLANY—Allegorical, autobiographical paintings with the figure as a central image; through 2/3. Siegel, 24 W. 57th St. (586-0605).

ROBERT CASPER—Still-life paintings; through 2/13. 84, 30 W. 57th St. (581-6000).

RICHARD CHIRIANI—Large-scale panoramic landscapes painted from atop Manhattan's bridges; through 2/3. Schoelkopf, 50 W. 57th St. (765-3540).

ELISA D'ARRIGO—Wall sculptures that resemble bound figures, composed of wire, cloth, wax, plastic and clay; through 2/20. Ross, 50 W. 57th St. (307-0400).

RAYMON ELOZUA/PINKNEY HERBERT—Recent paintings by both; through 2/20. Lamagna, 50 W. 57th St. (245-6006).

KAREN GUNDERSON/HARVEY GORDON—Recent paintings of cloud formations/Paintings of interiors and still-life arrangements. Through 2/3. Fischbach, 24 W. 57th St. (759-2345).

RONI HORN—Two identical forged copper forms that are conical in shape, in an installation entitled, "Pair Object III: The Experience of Identical Things"; 1/28–3/5. Lelong, 20 W. 57th St. (315-0470).

ELAINE KURTZ—Recent "Mineral Series" paintings; through 2/13. Shippee, 41 E. 57th St. (319-2041).

LEO MANSO/SIDEO FROMBOLUTI—Assemblages and collages/Landscape drawings in charcoal and pastel; 1/30–3/2. Armstrong, 50 W. 57th St. (582-8581).

ALICE TRUMBULL MASON—Paintings from 1929–1969; through 2/6. Washburn, 41 E. 57th St. (753-0546).

PATON MILLER—Recent paintings and drawings on linen; through 2/13. Haime, 41 E. 57th St. (888-3550).

PIET MONDRIAN—A loan exhibition of paintings from the Haags Gemeentemuseum, The Hague, Holland, including works from 1900–1937; through 2/13. Janis, 110 W. 57th St. (586-0110).

KENNETH NOLAND—Rectangular paintings that incorporate strips of colored Plexiglas; 1/28–2/20. Emmerich, 41 E. 57th St. (752-0124).

JOSEPH B. O'SICKEY—Recent paintings of the artist's garden; through 1/30. Kennedy, 40 W. 57th St. (541-9600).

ROBERT RAUSCHENBERG—New works entitled "The Glut Series"; through 1/30. Blum Helman, 20 W. 57th St. (245-2888).

VIVIAN FLORIG TORRENCE—Small-scale painted collages; through 1/30. Drake, 50 W. 57th St. (582-5930).

East Village

CATHERINE GILLETTE—A fused-glass assemblage entitled, "Wavelength"; through 2/2. On the Wall, 328 E. 11th St. (460-0963).

SoHo and TriBeCa

RICHARD ARTSCHWAGER—Recent drawings; through 1/31. Castelli, 420 W. Broadway (431-6279).

TONY BECHARA/NADINE DE LAWRENCE-MAINE—Recent paintings by both; through 2/13. Alternative Museum, 17 White St. (966-4444).

PAMELA BERKELEY—Large-scale oil paintings that depict civilization in confrontation with nature; 1/30–2/27. Einstein, 591 Broadway (226-1414).

TONY BEVAN—Recent paintings with pared-down figurative imagery; through 2/6. Feldman, 31 Mercer St. (226-3232).

MIKE BIDLO—Paintings that are copies of paintings by Picasso; through 1/31. Castelli, 142 Greene St., lower level (431-6279).

SERENA BOCCHINO/CHRISTEL SCHULTE-HANHARDT—Densely-worked paintings of musical instruments-/Large-scale figurative frescoes. Through 2/6. Penine Hart, 105 Hudson St. (334-3522).

LUIS CHAN—Watercolors by an 82-year-old Hong Kong artist; through 2/6. Kind, 136 Greene St. (925-1200).

GENE DAVIS—A survey of paintings from the artist's estate, including Abstract Expressionist-influenced works from the '50s, hard-edge stripe paintings from the '60s, and later "pin-stripe" and "mirror" paintings; 1/30–2/27. Cowles, 420 W. Broadway (925-3500).

DAVID DAWSON—Recent minimal paintings, into which geometric patterns have been engraved; through 2/3. Haller, 415 W. Broadway (219-2500).

JANE DICKSON—Paintings that depict the demolition derby as observed in numerous American cities; through 2/3. Alexander, 59 Wooster St. (925-4338).

EDWARD FINNEGAN—Recent sculptures composed of various materials that have been stacked on top of eachother, such as carved marble, wood, and poured concrete; through 2/6. Thorp, 103 Prince St. (431-6880).

ROY FOWLER—Recent paintings; 1/30–2/27. Plumb, 81 Greene St. (219-2007).

DALE FRANK—Mixed-media paintings; through 2/6. Shainman, 560 Broadway (966-3866).

SIDEO FROMBOLUTI—Large-scale panoramic paintings of women and men as cardplayers and as celebrants seated and sprawled about a large banquet table; through 2/6. Ingber, 415 W. Broadway (226-2591).

MICHAEL FUCHS—Recent abstract paintings; 1/28–3/19. Engelhorn, 591 Broadway (966-6882).

VINCENT GALLO—Recent paintings that are evocative of ancient frescoes; through 2/3. Nosei, 100 Prince St. (431-9253).

LEON GOLUB—Prints from 1949 to 1987; through 2/13. Fawbush, 568 Broadway (966-6650).

JAKE GROSSBERG—Painted wood sculptures, steel wall-mounted constructions, and forged steel "drawings"; through 2/20. Neo Persona, 51 Hudson St. (406-9835).

MARY HAMBLETON—Paintings that combine geometric and organic forms; through 2/18. Auchincloss, 558 Broadway (966-7753).

ELIZABETH HARINGTON/VICTORIA THORSON—Works on paper inspired by J.S. Bach's "Art of the Fugue"/Small-scale bronze sculptures of figures. Through 2/6. Dome, 578 Broadway (226-5068).

LISA HOKE—Recent sculpture; through 2/3. Esman, 70 Greene St. (219-3044).

SHERYL HUMPHREY/DAN SINCLAIR—Small-scale figurative paintings/Abstract metal sculpture. Through 2/3. Schreiber/Cutler, 171 Spring St. (925-1441).

LESTER JOHNSON—Etchings and lithographs from the early 'sixties through the 'seventies; through 3/5. Cone, 560 Broadway (431-7017).

KLAUS JORN—Mixed-media works on paper in a series entitled, "Letters to My Father," through 2/6. Wood, 127 Spring St. (431-6003).

LESLIE LEW—Paintings on free-standing screens, of imagery appropriated from well-known artists; through 2/3. Steinbaum, 132 Greene St. (431-4224).

WINIFRED LUTZ—Recent handmade paper and wood sculpture; though 2/6. Pearl, 420 W. Broadway (966-5506).

KEN MORGAN—Drawings of black frames on lacquer-covered plywood; through 2/6. Harris, 383 W. Broadway (431-3600).

ROBERT MORRIS—Recent large-scale wall reliefs that combine painting and sculpture; through 1/31. At Castelli, 142 Greene St. (431-6279) and Sonnabend, 420 W. Broadway (966-6160).

REUBEN NAKIAN—A memorial show of bronze and terracotta maquettes; through 2/13. DiLaurenti, 383 W. Broadway (925-5100).

JOHN OKULICK—New wall sculptures in wood, and free-standing sculptures in bronze and steel; through 3/2. Hoffman, 429 W. Broadway (966-6676).

DAVID REED/REM KOOLHAAS—Recent paintings; through 2/13/Drawings for architectural projects; through 2/27. Protetch, 560 Broadway (966-5454).

ALLEN RUPPERSBERG—Recent work and handwriting pieces from 1979; through 2/17. Burgin, 270 Lafayette St. (219-8379).

SHEBA SHARROW—Mixed-media works on paper and canvas in which helmets and skulls are a central theme; 2/2–27. Allen, 560 Broadway (334-9710).

ERNEST SHAW—Laminated plywood sculptures carved with a chainsaw, in a series entitled, "The Caravan"; through 2/20. Davidson, 415 W. Broadway (925-5300).

ANDREW SPENCE—Eight large-scale monotypes made at the Garner Tullis Workshop in Santa Barbara, California; through 2/6. Toll, 146 Greene St. (431-1788).

ALAN UGLOW—An installation of four recent paintings accompanied by a recorded soundtrack; through 2/6. Lorence-Monk, 568 Broadway (431-3555).

THOMAS WEAVER/FRANCESCA DEL GUERCIO—Three-dimensional paintings/Works in encaustic on paper; through 2/6. Condeso/Lawler, 76 Greene St. (219-1283).

SARAH WESTLAKE—Painted screens and works on paper; through 2/6. Munroe, 415 W. Broadway (226-0040).

Other

ALVARO GARCIA—Paintings on shaped canvases that depict emblematic forms drawn from Western literary and iconic traditions; through 2/6. BACA Downtown, 111 Willoughby St., Brooklyn (718-596-2222).

MAX GIMBLETT/REBECCA SMITH—Minimalist paintings on large-scale shaped canvases/Painted wooden sculptures. Through 2/7. LedisFlam, 108 N. 6th St., Williamsburg, Brooklyn (388-9055).

GWEN JOHN—Drawings and watercolors representing all periods of the work of this artist (1876–1939), plus several rare oil paintings; 2/2–27. Davis & Langdale, 231 E. 60th St. (838-0333).

VAINO KOLA—Glass works that address the issue of nuclear war; through 2/6. Glass Workshop, 142 Mulberry St. (966-1808).

ARTHUR HAROLD LINDBERG—Romantic industrial landscapes from the late 40's; through 2/7. Hyman, 172 W. 79th St. (787-0452).

CAROL PARLATO—Oil paintings on trapezoid- and parallelogram-shaped canvases; through 1/31. Asage, 162 W. 4th St. (242-6234).

MARY ANN UNGER—An installation of ten painted pentagonal columns; through 2/11. CUNY Graduate Center Mall, 33 W. 42nd St. (790-4331).

GROUP SHOWS

Madison Avenue and Vicinity

BERNARD—33 E. 74th St. (988-2050). Paintings, drawings, and sculpture by Blake, Dine, Dubuffet, Giacometti, Leger, Marsans, others; through 2/27.

CASTELLI GRAPHICS—4 E. 77th St. (288-3202). Works by Cumming, Johns, Kelly, Lichtenstein, Petersen, Rauschenberg, Stella, Warhol; through 2/28.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). "Cubists Along the Avenue," with works by Gallatin, Morris, Shaw; "Picasso: The Late Drawings"; through 2/27.

MARYMOUNT MANHATTAN—221 E. 71st St. (517-0400). "Primary States," with works by Lucas, Nakata, O'Connor, Paaro, Rosenfeld; through 3/4.

MCCOY—19 E. 71st St. (570-2131). African works of art in an exhibition titled, "African Art/Modern Eye"; 1/27–2/27.

PRAKAPAS—19 E. 71st St. (737-6066). "Bauhaus Styles: The Myth of an Institutional Dogma," with works by Albers, Bayer, Gropius, Moholy-Nagy, others; through 3/12. Prakapas, 19 E. 71st St. (737-6066).

SIMON/NEUMAN—42 E. 76th St. (744-8460). Works by Albers, Alechinsky, Calder, Masson, Smith; through 2/13.

STAEMPFLI—47 E. 77th St. (535-1919). Realist paintings and drawings by Spanish artists; 2/2–27.

WEINTRAUB—988 Madison Ave. (879-1195). Monumental sculptures by Butler, Erdman, Miro, Moore; through 2/27.

57th Street Area

HARBOR—24 W. 57th St. (307-6667). Prints by 19th- and 20th-century American and European artists, including Corot, Kent, Lewis, Sloan, Whistler, Zorn, others; through 2/88.

JACOBSON—50 W. 57th St. (582-4695). Abstract paintings by Dinsmore, Flaccus, Grimm, Kingston, Margolis, Purcell; through 3/5.

KRUGIER—41 E. 57th St. (755-7288). "The Mind's Eye," with works by Brancusi, Degas, Dubuffet, Klee, Picasso, Rodin, Tomlin, others; through 4/9.

LUHRING, AUGUSTINE & HODES—41 E. 57th St. (752-3366). Works by Beuys, Herold, Kippenberger, Nitsch, Polke, Walther; through 2/27.

SCHAB—11 E. 57th St. (758-0327). Thirty-three Italian drawings from the 15th to 18th centuries, by Ferrucci, Macchietti, Parmigianino, Zuccaro, others; through 2/29.

SOLOMON—724 Fifth Ave. (757-7777). "Aspects of Abstraction," with works by Cohen, Eigenheer, Jaffe, Luscher, Mitchell, Murray, Pfaff; through 2/13.

TILTON—24 W. 57th St. (247-7480). A survey of prints from Semca Press, Peter Blum, Marian Goodman, Brook Alexander, Tyler Press, Crown Point Press, U.L.I.E., Gemini, and others; through 1/31.

East Village

BRIDGEWATER—208 E. 7th St. (505-9977). Works in stone by Apfelbaum, Fink, Howrigan, Lupe, Salamon, others; through 2/7.

POSTMASTERS—66 Ave. A (477-5630). Paintings by Diao, Dona, Kass, Smith; through 1/31.

STOREFRONT FOR ART & ARCHITECTURE—97 Kenmare St. (431-5795). "Temporary Public Art," with works by Ericson, Holzer, Jaar, Wodiczko, Ziegler; through 2/13.

SIXTOSIX—626 E. 14th St. (982-4586). "Iberia," with paintings by Cao, Kerrigan, Schon; through 2/6.

303—513 E. 6th St. (477-4917). Sculpture by Blake, Larner, Morrison, Ray; through 2/14.

SoHo and TriBeCa

ART IN GENERAL—79 Walker St. (219-0473), Wed.–Sat. 1–6. "Retrospection," with works by Burns, Drozdik, Maggiotto, Weinstein, Wright; 1/30–2/20.

ARTISTS SPACE—223 W. Broadway (226-3970). "Social Spaces," with works by Bard, Byron, Glassman, Hamilton, Jesionka; through 2/13.

CAVIN-MORRIS—100 Hudson St. (226-3768). Works by self-taught artists, including Fitzpatrick, Gatto, Modeen-Watkinson, Monza, Smith; through 2/6.

CUTLER—164 Mercer St. (219-1577). "Walk Out to Winter," with works by Alexander, Hesse, Jones, Kosuth, Tasset, others; through 2/6.

CROWN POINT PRESS—568 Broadway (226-5476). "Multiple Realities," with prints by Bechtle, Close, Downes, Jacquette, Katz, Plimack Mangold; through 2/27.

EXIT ART—578 Broadway (966-7745). "The Social Club," with works by Applebroog, Colescott, Golub, Kearns, Spero, Van Dalen, others; through 2/13.

FRANKLIN FURNACE—112 Franklin St. (925-4671). An installation of Elvis Presley memorabilia by Joni Mabe; an installation by Paul Zelevansky; through 2/6.

HANSON—415 W. Broadway (334-0041). "Media Post Media," with works by 19 women artists, including Alexander, Bender, Charlesworth, Ess, Holzer, Kruger, Levine, Shaver, Wachtel, others; through 2/9.

HARRIS—383 W. Broadway (431-3600). Works by Chester, Morgan, Nagano, Okamoto; through 2/6.

KOURY WINGATE—578 Broadway (966-5777). An inaugural exhibition, with sculpture by Goldstein, Fischer, Herold, Prinz, Wallinger; through 2/20.

MILLIKEN—98 Prince St. (966-7800). Drawings by gallery artists; through 2/3.

M-13—72 Greene St. (925-3007). "Spirited Logic," with works by Buchwald, Heilman, Hitch, Petrunak, Row, Soreff, others; through 2/6.

NEALE—320 Lafayette St. (431-5077). Works that depict romantic images, by Burkhart, Faust, Howe, Miller, Rosen, Serrano, others; through 2/6.

NOLAN—560 Broadway (925-6190). German realist drawings from the 1920's, by Dix, Grosz, Hubbuch, Schlichter, others; through 2/13.

RUBIN—155 Spring St. (226-2161). "Real Inventions/Invented Functions," with works by Cumming, Gober, Lipski, Otterson, Pocock; through 2/13.

STUX—155 Spring St. (219-0010). "Fatal Strategies," with works by Branca, Darboven, Laramee, Quentel, Tansey, others; through 2/6.

THE CLOCKTOWER—108 Leonard St. (233-1096). "The Pop Project: Part II"; through 2/28.

TRABIA-MACAFEE—54 Greene St. (226-3552). "Art Art," with works by Saar, Slonem, Sokov, Wegman, Wilson, others; through 1/31.

VIAFORA—568 Broadway (925-4422). "Immaculate Beginnings," with works by Fischer, Graham, Kane, Levine, McCracken, Stella, Winsor, others; through 2/13.

WALLS—137 Greene St. (677-5000). "Sequential and Diaristic Drawings," by Buchanan, Di Giorgio, Ford, Kleiman, Mendelsohn, Meyer; through 1/31.

WOLFF—560 Broadway (431-7833). Works by Ericson and Ziegler, Siena, Smith; through 2/6.

Other

CITY—2 Columbus Circle (974-1150). Design proposals for public art projects by Antonakos, Blum and Cavagliari & Sultan, Burton and Koenen, Dennis, Gardner, Gillen, Jaffe, Jaudon, Kasuba, Ladda, Rodriguez, Sasaki, Saunders, Wilson, MTA Arts for Transit Projects; through 3/8.

DIA ART FOUNDATION—548 W. 22nd St. (431-9232), Thu.–Sun. 12–6. Works by Beuys, Knoebel, Palermo; through 6/19/88.

GREY GALLERY—New York University, 33 Washington Place (998-6780). "Viollet-le-Duc and the Medieval Treasures of France"; through 2/27.

JAPAN SOCIETY GALLERY—333 E. 47th St. (755-6752), Tue.–Sun. 11–5. "Paris in Japan: The Japanese Encounter With European Painting"; through 2/7/88.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). "(C) Overt: A Series of Exhibitions," with works by Balch and Baratloo, Bishop, Fishli and Weiss, Haraguchi, Tuttle, Winsor, others; "Sixth Annual Studio Artists Exhibition"; through 3/6.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West, Brooklyn (718-875-4031). Abstract paintings and color photographs by Barnes, Rawls, Wick; through 2/13.

RYAN—452 Columbus Ave. (799-2304). A memorial exhibition in tribute to master printer Chip Elwell, with woodcuts and linocuts by Amenoff, Bartlett, Chase, Diamond, Juarez, Scanga, others; through 2/6.

SOCRATES SCULPTURE PARK—Broadway at Vernon Blvd., Long Island City, N.Y. (718-956-1819), daily, noon to dusk. "Artists Choose Artists," with sculpture by Bloom, Brown, Conwill, Doyle, Knowlton, Wyllie, others; through 3/15/88.

NEWHOUSE CENTER FOR CONTEMPORARY ART—Snug Harbor Cultural Center, 1000 Richmond Terrace, Staten I. (718-448-2500). "Seeing Glass," with works in glass by Ben-Tre, Brekke, Bruce, Chao, Chihuly, Lipski, Littleton, McCarroll, Norvell, Tiravanija; through 2/7.

PHOTOGRAPHY

BERT ADLER—Cibachrome prints of abstract imagery; through 2/12. Quality Color Labs, 104 E. 25th St. (420-8533).

BILL BRANDT—Vintage photographs; through 2/27. Ralph, 43 E. 78th St. (288-5222).

GARY BROTMEYER/MICHAEL SPANO—Eight photo-collage portraits/Solarized, urban street portraiture. Through 2/6. Miller, 138 Spring St. (226-1220).

JIMMY DE SANA—New large-scale color photographs, including nudes and self-portraits collaged with found materials; through 1/31. Hearn, 735 E. 9th St. (598-4282).

HAROLD LEROY HARVEY—Vintage photographs taken with a miniature camera; through 2/13. Photofind, 138 Spring St. (334-0010).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 admission. "Henri Cartier-Bresson in India"; "Enzo Ragazzini: Before the Engine"; through 2/28.

I.C.P. MIDTOWN—77 W. 45th St. (869-2159), Mon.–Fri. 11–6, Sat. 12–5. "Marc Riboud: Lasting Moments, 1953–1988"; through 3/12.

PEGGY ANN JONES/GILAD OPHIR—Recent photographs by both; 2/2–27. Urdang, 23 E. 74th St. (288-7004).

KLAUS KAMMERICHS/JEAN-PIERRE SUDRE—Photographs of sculpture/Chem-photograms in a series entitled, "Temps Materiographiques"; through 2/4. Pfeifer, 568 Broadway (226-2251).

TONY MENDOZA/DIANE FARRIS—Photographs from his two books, *Ernie* and *Stories*, plus photographs of a dog named Leela/Still-life photographs of everyday objects. Through 2/20. Witkin, 415 W. Broadway (925-5510).

SANDRA NEWBURY—Black-and-white photographs of trees and landscapes; through 2/13. Natkin, 395 Broadway (925-4499).

PAINE WEBBER—1285 Ave. of the Americas (534-1627). "Public Spaces and Private Places: Architectural Photography of McKim, Mead & White"; "Documenting a Decade: WPA Photographs from the 1930's"; organized by the Museum of the City of New York; through 2/26.

JACK PEDOTA—Altered colored photographs of performing artists; through 2/10. Puchong, 36a Third Ave. (982-1811).

P.S. 1—46-01 21st St., Long Island City (718-784-2084). "The Logic of Display," with works by Balk, Bastiaans, Bloom, Formisano, Information Fiction Publicité, Schrager, Vilmouth, others; through 3/6.

ROBERT RAUSCHENBERG—Color photographs of Miami made with a large-format Polaroid camera, plus black-and-white photographs made in New York; through 3/5. Pace/MacGill, 11 E. 57th St. (759-7999).

ROCKY SCHENK—Black-and-white and color photographs by this artist who lives and works in California; through 2/6. Cugliani, 508 Greenwich St. (966-9006).

SEAGRAM—375 Park Ave., 4th floor (572-7379), Mon.-Fri. 9-5. "The Working Life"—photographs from the Seagram collection by Adams, Hine, Kertesz, Shahn, Siskind; through 3/11.

PERFORMANCE

APPLE CORP THEATRE—336 W. 20th St. (966-8682). Through 1/31, Wed.-Fri. at 8, Sat. at 7:30 and 10, Sun. at 3: Ping Chong's "Maraya—Acts of Nature in Geological Time." $10, $12, $15.

FRANKLIN FURNACE—112 Franklin St. (925-4671). 1/29 at 8, 1/30 at 8:30 and 10: "Secret Anatomy or Desire, What's It For?" by Perry Souchuck. $8.

LA MAMA ETC.—74A E. 4th St. (475-7710). Through 2/6, Thu.-Sat at 10: Jeffrey Essmann. $8, $10.

OPEN EYE—270 W. 89th St. (475-0514). 1/28 at 8: "Caught in the Act," with First Avenue, Laura Pettibone, and Layman Foster. $10.

P.S. 122—150 First Ave. (477-5288). 1/28-30, Fri. at 10, Sat. and Sun. at 8: Jan Munroe in "Alligator Tails," directed by Steven Keats. $7.

ST. MARK'S CHURCH—10th St. and Second Ave. (674-8112). 1/29-31 at 8:30: Solo performances by Lizzie Olesker and Alyson Pou. $6.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Sun. 10 a.m.-5, Tue. 10 a.m.-8. $3.50, seniors and students $1.50. (Free Tue. 5-8). 1/29-4/24: "Scandinavian Craft Today"; 1/29-4/24: "John Prip: Master Metalsmith"; 1/29-4/24:"Ohio Boy: The Ceramic Sculpture of Jack Earl."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.-5:45; Wed., Fri., Sat. 10 a.m.-9. Contribution $3.50; children $1.50; free Fri.-Sat. 5-9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Through 5/1: "Carthage: A Mosaic of Ancient Tunisia." Through 3/13: "In Time of Plague."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.-Sat. 11 a.m.-6, Sun. noon-5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thu. 10 a.m.-4:30, Sun. 11 a.m.-4:30. $1.50, students and seniors $1. Through 5/29: "Beginnings: Selections from the Permanent Collection." Through 1/28: "City Life—Paintings by Daniel Hauben."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10 a.m.-5, Sat.-Sun. 10 a.m.-5. Donation $3; students $1.50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Reinstallation of Egyptian Galleries . . . 58 Sculptures by Rodin . . . Through 1/88: "Norman Norell: American Fashion at Mid-Century." Through 1/88: "Architectural Elements of the Pacific Islands." Through 12/88: "The Hillman Foundation Collection of Modern French Painting." Through 2/29/89: "Curator's Choice: American Watercolors and Drawings." Through 2/29: "Nancy Graves: A Sculpture Retrospective." Through 3/7/88: "The New Brooklyn Museum: A Master Plan." Through 4/11: "Alex Katz: A Print Retrospective." Through 6/17: "East and West: Kashmir and Paisley Shawls."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.-Fri. 10 a.m.-5, Sat. 11 a.m.-5, Sun. noon-5. $2.50; students and seniors, $1.50.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun. noon-5. $3; seniors and students $1.50; free Tue. after 5. Through 1/31: "Honor and Glory: Monumental Arches and Arches for Galveston." Through 2/21: "Surprise! Surprise! Pop-Up Movable Books." Through 3/13/88: "Color by the Yard: Printed Fabric: 1760-1860." Through 3/6: "Vienna/New York: The Work of Joseph Urban, 1872-1933."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.-Sat. 10 a.m.-6. $2, students and seniors 50¢; Sun. 1-6: $3. Children under 10 not admitted. "Fragonard's The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.-7:45, Wed.-Sun. 11 a.m.-4:45. $4, students and seniors $2; free Tue. 5-7:45. Through 3/13: "Fifty Years of Collecting: An Anniversary Selection"; "Guggenheim's Revised Proposal Model and Site Plans."

HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-963-4550). Wed., Fri., Sat. 10 a.m.-5:30, Thu. 10 a.m.-9, Sun. noon-5:30. $2, children $1. Through 1/24: "Winslow Homer: Wood Engravings." Through 2/7: "Twelve Emerging Artists." Through 2/7: "Robert Glenn Ketchum: Photography."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.-6, Mon., Wed., Thu. noon-5, Tue. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. $4, seniors and students $2. Through 4/88: "Fantasy and Form in the Hanukkah Lamp."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.-8:45, Wed.-Sun. 9:30 a.m.-5:15. Contribution $5; children and seniors $2.50. Lila Acheson Wallace Wing . . . The Arts of Japan . . . The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts- . . . Boscotrecase: Wall Paintings from Ancient Rome- . . . Louis XIV Bedroom and Adjoining Entrance Gallery . . . Through 4/24: "Houses for the Hereafter, Funerary Temples from Guerrero, Mexico." Through 2/14: "The Emperors' Album: Images of Mughal India." Through 4/17: "In Style: Celebrating Fifty Years of the Costume Institute." **The Cloisters,** Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.-Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation $3. Through 2/29: "Collectors' Choice: Books and Manuscripts Collected by Jacqueline and Henry Bradley Martin." Through 5/1: "Sir Francis Drake and the Age of Discovery." Through 4/24: "Edward Curtis and the North American Indian." Through 5/8: "Creating a Legend: George Peabody and the House of Morgan."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.-Sun. 11 a.m.-5. Free. Through 2/28: "Puerto Rican Painting: Between Past and Present."

MUSEUM OF CONTEMPORARY HISPANIC ART—584 Broadway (966-6699). Tue.-Sun. 11 a.m.-5, Thu. 11-8. Suggested donation $2. Through 2/28: "Signs of Transition: 80's Art From Cuba."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.-6, Thu. to 9. Closed Wed. $5; students $3.50; seniors $2. Through 1/88: "New Photography 3: Paul Graham, Barbara Norfleet, and Thomas Roma." Through 1/88: "Bill Viola." Through 2/2: "Projects: Alison Wilding." Through 2/9: "For 25 Years: Crown Point Press." 1/31-4/19: "Committed to Print"; 1/31-4/19: "The Photographs of Josef Albers: A Selection From the Collection of the Josef Albers Foundation."

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tue.-Sat. 10 a.m.-5; Sun. 1-5, $3; seniors and students $2. "Art and Artifacts From North and South America, Ancient to Modern." Through 1/29: "Silver Drum: Five Native Photographers."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.-Sat. 10 a.m.-5; Sun. 1-5. Free. Through 2/88: "Scents of Time: Reflections of Fragrance and Society." Through 5/88: "The Face of Genius: Images of Eugene O'Neill." Through 4/17: "Museum of the City of New York Collects: Recent Acquisitions." Through 3/27: "On Being Homeless: An Historical Perspective."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon-8, Wed.-Sun. noon-5. (Free Tue. 5-8). $2.50, seniors and students $2. Through 1/31: "Norman Parkinson Photographs." Through 2/28: "Realism Today: American Drawings From the Rita Rich Collection."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon-6, Fri. and Sat. noon-8. Closed Mon.-Tue. Suggested admission $2.50, $1.50 seniors and children.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.-Sat. 10 a.m.-5, Sun. 1-5. $2; children $1. "Audubon Watercolors." Through 1/88: "Government by Choice: Inventing the United States Constitution." Through 1/88: "Ex Libris Rufus King." Through 2/14/88: "Jasper F. Cropsey: Artist and Architect." Through 4/5: "The Blizzard of '88."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Thu., Sun.) 10 a.m.-6; some collections to 9. Through 4/88: "Know These Lines." Through 2/4: "Through A Scholar's Eyes: The Photography of Clarence Kennedy." Through 3/19: "Truman Capote: Writer and Celebrity."**Lincoln Center, 111 Amsterdam Ave., at 65th St. (870-1630).** Through 1/88: "The Ballet 'Rite of Spring' Celebrated, Rediscovered, Recovered." Through 1/30: "Arturo Toscanini from 1915-1946: Art in the Shadow of Politics."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.-Fri. 10 a.m.-5; Sat.-Sun. noon-5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10 a.m.-5, Sat.-Sun. 1-6. $1.50; children 50¢. Through 4/3: "Treasures From the Permanent Collection: 1970-1987, Part I"; "A True Likeness: The Black South of Richard S. Roberts: 1920-1936."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1-8, Wed.-Sat. 11 a.m.-5, Sun. noon-6. $4, seniors $2; free Tue. 6-8. "Twentieth-Century American Art: Highlights of the Permanent Collection" . . . "Calder's Circus." Through 4/3: "Richard Artschwager." 1/28-4/17: "Charles Sheeler: Paintings, Drawings, Photographs." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.-Sat. 11 a.m.-6, Thu. to 7:30. Free. Through 2/18: "Elements: Installations by Ann Hamilton and Peter Shelton."**Whitney Museum of American Art at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.-Fri. 11 a.m.-6, Thu. to 7:30, Sat. 12-5. Free. Through 1/27: "Elements: Works by Petah Coyne, Mineko Grimmer, and Eric Orr."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 1/30 at 10 a.m. and 2: "English and Continental Furniture, Ceramics, and Glass, and Property from the Marcos Estate." On view from 1/23. **Christie's East**—219 E. 67th St. (606-0400). 2/2 at 10 a.m.: "English and Continental Furniture, and Rugs."

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 1/27 at 10:15 a.m. and 2: "Chinese Export Porcelain and English Pottery." On view from 1/20. 1/28 at 10:15 a.m. and 2, 1/29 at 10:15 a.m. and 2, 1/30 and 10:15 a.m. and 2: "Important Americana Including Furniture, Folk Art, Quilts, and Prints." On view from 1/23. 1/30 at 2: "Important American Furniture From the Collection of Doris and Richard M. Seidlitz."

MUSIC AND DANCE

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MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, January 27

CLEVELAND ORCHESTRA, Christoph von Dohnanyi conductor; violinist Daniel Majeske. Brahms's *Haydn Variations;* Lutoslawski's *Chain* No. 2 (N.Y. premiere); Schumann's Symphony No. 2. Avery Fisher Hall at 8. $25.

THE SCHUBERTIADE—A series that will, over ten years, present a chronological survey of Schubert's complete works. Tonight, continuing Year One, the years 1810–13: baritone Hermann Prey, the Fine Arts Quartet, violist Paul Neubauer, pianists Leonard Hokanson, Lilian Kallir, Claude Frank, tenor David Gordon, the Kalichstein-Laredo-Robinson Trio. Program includes the Piano Trio D. 28 and the String Quartet D. 18. 92nd Street Y at 8. $13.50, $17.50.

HAMILTON-PAYKIN DUO (N.Y. debut)—Violinist Laura Hamilton, cellist Lanny Paykin. Works by Paganini, Beethoven, Barab (world premiere), Kodaly. Merkin Concert Hall at 8. $9.

EARTH, WIND & FIRE—Rhythm-and-blues concert. Radio City Music Hall at 8. $20–$30. Through 1/31.

THE PARLEY OF INSTRUMENTS—Guest artists Paul O'Dette, lute and mandolin, and violinist Benjamin Hudson. Vivaldi program. Metropolitan Museum at 8. $14.

THE ART OF THE EARLY KEYBOARD—Violinist Daniel Phillips, tenor Frederick Urrey, fortepianists Gwendolyn Toth, Dongsok Shin. Chamber music by Mozart, lieder, duets, sonatas. St. Michael's Church Chapel of the Angels, Amsterdam Ave. and 99th St. (247-2547), at 8. $6.

FAITH ESHAM, soprano, with pianist Thomas Muraco. Trinity Church, Broadway at Wall St., at 1. Free.

SUNG-KU LEE, violinist, with pianist Stephen Lazarus. Works by Strauss, Debussy, Bartok, Gershwin-Heifetz, Tartini-Kreisler. Paul Hall, Juilliard School of Music, 144 W. 66th St., at 8. Free.

"BIG NICK" NICHOLAS, saxophonist-vocalist. "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

SPIRALDANCE—New and old works by singer-composer-instrumentalist John Moore. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

LAUREL ANN MAURER, flutist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

PHYLLIS TARTER, contralto/**PHILIP MEALEY,** pianist. "The Three Tostis": works by Francesco Paolo Tosti. Jefferson Market Library, Sixth Ave. and 10th St., at 6:30. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

JULIE JORDON, pianist. Market at Citicorp Center, Lexington Ave. and 53rd St., at 1:30. Free.

JUILLIARD CONCERT—Alice Tully Hall at 1. Free.

Thursday, January 28

NEW YORK PHILHARMONIC, Giuseppe Sinopoli conductor; hornist Philip Myers. Scriabin's *The Divine Poem;* Mozart's Horn Concerto No. 3; Scriabin's *Poem of Ecstasy.* Avery Fisher Hall at 8. $7.50–$35.

MUSICA SACRA CHORUS AND BAROQUE ENSEMBLE, Richard Westenburg conductor. Berio's *Magnificat;* Durante's *Magnificat* (formerly attributed to Pergolesi); Carissimi's *Jephte;* Rorem's *Death of Moses;* Convery's *Five Madrigals,* a cappella four-part settings. Alice Tully Hall at 7:30. $15.

NEIL RUTMAN, pianist, with Tony Randall narrator. Music by Faure, Poulenc, Liszt, Ravel. Merkin Concert Hall at 8. $10.

FOCUS!—Juilliard School's new-music series, "Cross Currents: Classical Music and the American Popular Tradition." Rolnick's *Real Time;* Proto's String Quartet; Schoenfield's *Country Fiddle Pieces;* Zappa's *The Perfect Stranger* (N.Y. premiere). Juilliard Theater, 155 W. 65th St. (874-7515), at 8. Free tickets required.

EARTH, WIND & FIRE—See 1/27.

NEW YORK STRING SINFONIA, Daniel Kaly conductor; oboist Vicki Bodner. Grieg's *Holberg Suite;* Marcello's Oboe Concerto in c; Turina's *La Oracion del Torero;* Mendelssohn's *Sinfonia* No. 9 in c. Rutgers Presbyterian Church, 236 W. 73rd St., at 8. $7.

MUSIC OF RON KOZAK—Chamber music, including a N.Y. and a world premiere, played by an ensemble of intrumentalists. Washington Square Church, 135 W. 4th St., at 8. $8.

BEAL & COMPANY—Soprano Joan Beal, trumpeter Jeff Beal, trombonist Mike Davis, organist-pianist Richard Secrist. A. Scarlatti, Bach, Jeff Beal. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

OMNI ENSEMBLE—JASA Green Auditorium, 40 W. 68th St., at 1. Free.

DUNCAN STEARNS, pianist. Lincoln Center Library at 4. Free.

BARGEMUSIC—Violinist Ik-Hwan Bae, cellist Carter Brey, pianist Stephanie Brown. Haydn's Piano Sonata No. 44; Mozart's Piano Trio K. 548; Brahms's Piano Trio Op. 87. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

Friday, January 29

BROOKLYN PHILHARMONIC, Lukas Foss conductor; violist Jesse Levine, soprano Lucy Shelton, violinist Yuval Waldman, Brooklyn Philharmonic Singers. "Meet the Moderns: Orpheus in the 20th Century." Foss's *Orpheus;* Henze's *Orpheus Behind the Wire* (U.S. premiere); Stravinsky's *Orpheus;* Weill's *Der neue Orpheus.* Cooper Union Great Hall, Third Ave. and 7th St. (718-636-4120), at 8. $10.

FOCUS!—See 1/28. Tonight, at Alice Tully Hall: The Juilliard Symphony, Paul Zukofsky conductor. Milhaud's *La Creation du Monde;* Gould's *Symphonette* No. 2; Ives's *Holidays Symphony.*

NEW YORK PHILHARMONIC—See 1/28. Today at 2.

BENJAMIN LUXON, baritone, with pianist David Willison. Songs by Butterworth, Vaughan Williams, Delius, Elgar, and folksong arrangements by Warlock, Harty, Britten, Quilter. Weill Recital Hall at Carnegie Hall at 8. $12.

EARTH, WIND & FIRE—See 1/27.

MANHATTAN PHILHARMONIA, Robert Maxym conductor; pianist Dmitry Rachmaninov. Beethoven's Piano Concerto No. 5, "Emperor"; Wolf-Ferrari's *Divertimento* Op. 20; Symhonic Interludes from Wolf-Ferrari's *Lc Veste di Cielo.* Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

VILLAGE CHAMBER ORCHESTRA, Dirk-Holger Bambeck conductor; cellist Diane Chaplin. Haydn's Symphony No. 93; Faure's *Pavane;* Tchaikovsky's *Rococo Variations;* Mozart's Symphony No. 31, the "Paris." Judson Memorial Church, Washington Square South, at 8. Free.

DAN MAREK, tenor/**PAUL DOKTOR,** violist, with pianist Robert Kopelson. Faculty recital. Works by Daniel S. Godfrey (world premiere), Beethoven, Vaughan Williams, Faure. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

CECILIA HOBBS, violinist/**BRADLEY PFALLER,** pianist. Lincoln Center Library at 4. Free.

CHUNSON PARK, pianist. Classical music. Market at Citicorp Center, Lexington Ave. and 53rd St., at noon. Free.

MILENEZ WALKER AND FRIENDS—Music and poetry. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

JAZZ AT NOON—Lunch-hour jam session, with trumpeter Doc Cheatham. Cafe 43, 147 W. 43rd St. (869-4200), at 12. $5.

CHRISTIAN LINDBERG, trombonist, with pianist Roland Pontinen. Brooklyn College Conservatory of Music, Levenson Recital Hall, Flatbush and Nostrand Aves., at 2:30. Free.

Saturday, January 30

ST. LOUIS SYMPHONY ORCHESTRA, Leonard Slatkin conductor; guitarist Sharon Isbin. Brahms's *Tragic Overture;* Schwantner's Guitar Concerto (N.Y. premiere); Tchaikovsky's Symphony No. 5. Carnegie Hall at 8. $12.50–$18.

THE SCHUBERTIADE—See 1/27. Tonight: the New York Chamber Symphony, Bruno Weil conductor; bass-baritone John Cheek, soprano Karen Smith Emerson, tenor Jon Garrison, mezzo-soprano Mary Ann Hart, soprano Lorna Haywood, soprano Anne McKenna, mezzo-soprano Alice Marie Nelson, baritone Hermann Prey, tenor Patrick Romano, tenor David Ronis, bass David Shapero, the Y Chorale, Amy Kaiser conductor. Program includes the Singspiel *Der Spiegelritter* and Symphony No. 1.

MASTER PLAYERS OF NEW YORK, Stephen Pomerantz conductor. "An Exploration of Baroque Lyricism": Vivaldi's *Four Seasons,* with narration; Mozart's Symphony No. 38, "Prague." Merkin Concert Hall at 8. $15.

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TUESDAY'S

Lesley Gore, Bobby Rydell, Little Anthony & The Imperials, others. Don K. Reed host. Madison Square Garden Felt Forum at 8. $20–$25.

EARTH, WIND & FIRE—See 1/27.

GYPSY/JUDEO MUSICAL CURRENTS—The Downtown Chamber and Opera Players, Mimi Stern-Wolfe director. "Divertimento" from Schiff's opera *Gimpel the Fool* (N.Y. premiere); Brahms's *Gypsy Songs;* "Memories of Second Avenue," a medley from Yiddish theater, arranged by Sahl); Stutschevsky's *Three for Three* for violoncellos (U.S. premiere); songs of Lazar Weiner; Russian gypsy music arranged by Ganz. Emanu-El YM-YWHA, 344 E. 14th St. (477-1594), at 8. $7.

A SHOWCASE OF 20th-CENTURY CHAMBER MUSIC—Soprano Lois Winter, pianist Marcia Eckert, others. Faculty concert. Vaughan Williams's *Along the Field;* Hindemith's *Die Serenaden;* Wolff's Piano Trio (U.S. premiere); Schoenberg's *Pierrot Lunaire.* Mannes College of Music, 150 W. 85th St., at 8. Free.

AFRO-CUBAN MUSIC AND DANCE—Orlando "Puntilla" Rios y Nueva Generacion. Symphony Space at 8. $12.50, $15.

LAUREL ANN MAURER, flutist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. $1 house admission.

METROPOLITAN SOLOISTS—Music for wind chamber group by Gossec, D'Indy, Castile-Blaze, Milhaud, Goosen. Lincoln Center Library at 2:30. Free.

SLAVIC FESTIVAL OF MUSIC AND DANCE—Alice Tully Hall at 8. Sold out.

PIANO TEACHERS CONGRESS CONCERT—Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

CHAMBER MUSIC—Paul Hall, Juilliard School, 144 W. 66th St., at 8:30. Free.

PATRICIA CONWAY/JOE KELLY, with Mary Coogan. Traditional music for button accordion, fiddle, and guitar. Eagle Tavern, Ninth Ave. and 14th St. (924-0275), at 9 and 10:30. $5.

Sunday, January 31

ST. LOUIS SYMPHONY ORCHESTRA, Leonard Slatkin conductor; pianist Walter Klien. Harbison's Symphony No. 2 (N.Y. premiere); Mozart's Piano Concerto No. 21; Stravinsky's *Petrouchka* (original 1911 version). Carnegie Hall at 3. $14–$20.

KRONOS QUARTET—Music by Gubaidulina (U.S. premiere), Sierra (N.Y. premiere), Volans (N.Y. premiere), Coltrane, Rihm. Alice Tully Hall at 3. Sold out.

SCHUBERTIADE—See 1/27. Today, 1–6: "Schubert and the Romantic Lied," a symposium cum recital, with Joseph Horowitz moderating; performers include baritone Hermann Prey. $7.50.

GABRIEL BANAT, violinist, with pianist Kazue Kojima, French-hornist Tetsuo Takano. Debussy's Sonata for Violin and Piano; Brahms's Horn Trio; Beethoven's Sonata in A, "Kreutzer." Merkin Concert Hall at 3. $15.

NICO CASTEL, tenor, with pianist Anne Lewin, percussionist C.J. Everett. "Songs from the Jewish Heritage": Russian Jewish and Yiddish songs, Sephardic songs and liturgical chants, Ravel's *Kaddish,* others. Merkin Concert Hall at 7. $10.

EARTH, WIND & FIRE—See 1/27.

RIVERSIDE SYMPHONY—George Rothman conductor; soprano Judith Bettina. Ward's *Sacred Songs for Pantheists* (N.Y. premiere); Mendelssohn's Overture *The Hebrides;* Beethoven's Symphony No. 2. Riverside Church, South Hall, the Drive at 120th St., at 4. Free. Preceded at 3 by carillonneur James R. Lawson with a Schubert birthday concert.

AMSTERDAM LOEKI STARDUST QUARTET—Recorder ensemble from the Netherlands (N.Y. debut). Music Before 1800: Works of Bach, Purcell, Vivaldi. Corpus Christi Church, 529 W. 121st St. (666-0675), at 4. $9.

HAVANA SINGS '88—Anthology of popular and classical Cuban songs and zarzuela music. Repertorio Espanol, Gramercy Arts Theater, 138 E. 27th St. (889-2850), at 3. $16.

DAVIS WORTHAM, organist. Works by Reger, Alain, Bach, Franck. Fifth Avenue Presbyterian Church, 55th St., at 4. Free.

VOX NOVA QUINTET—Metropolitan-Duane United Methodist Church, Seventh Ave. and 13th St., at 3. Free, or $5 donation to Organ Restoration Fund.

MIRIELLE LAGACE, organist-harpsichordist. Music by Gabrieli, Buxtehude, Marchand, Bach, Leguay, Schumann. Holy Trinity Episcopal Church, 316 E. 88th St. (289-4100), at 5. $7.

ALTO E BASSO—Violist Richard Spencer, cellist Lawrence Zoernig, double-bassist Joseph Russo. Music by Haydn, Beethoven, Rossini. St. Bartholomew's Church, Park Ave. and 51st St., at 3. $5.

ST. PETER'S CHURCH—At 5: Jazz Vespers, with Ron Petrides and Leticia Butler; offering. At 7: Armen Donelian, jazz pianist, and improvising violinist-singer Julie Lyonn Lieberman; $7. Lexington Ave. and 54th St. (935-2200).

LES TROUVERES DU PACIFIQUE—Chamber music for soprano, clarinet, and piano. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 5. Free.

OPERA AND POPULAR MUSIC—Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

OMNI ENSEMBLE—Messiaen's *Quartet for the End of Time;* Carter's *Esprit Rude/Esprit Doux;* Weber's Trio for flute, cello, and piano; Smaldone's *Double Duo.* Brooklyn Conservatory of Music, 58 Seventh Ave., Park Slope (718-622-3300), at 3. $6.

CON BRIO ENSEMBLE—Mozart's Trio for clarinet, viola, and piano; Ryden's *Three Rags;* Brahms's Quartet in g Op. 25. Community House of the Church in the Gardens, 15 Borage Pl., Forest Hills, Queens (718-459-1277), at 3. Free.

WAVE HILL TRIO, with guest artists violist Masao Kawasaki, double-bassist Timothy Cobb. Schubert's "Trout" Quintet, Brahms's Trio in c, and duos by Mozart for violin and viola. Wave Hill Armor Hall, W. 249th St. and Independence Ave., Bronx (549-3200), at 3. $10. Pre-concert coffee and discussion at 1:30, with Edith Cornfield.

BRONX ARTS ENSEMBLE, with pianist Claude Frank, soprano Mareda Gaither-Graves. Handel's Cantata *Lucretia;* Three Songs of Pizzetti; Schumann's Quintet Op. 44. Riverdale YM-YWHA, 5625 Arlington Ave., Bronx (549-1899), at 2. $8.

MANHATTAN MARIMBA QUARTET—Music by Bach, Vivaldi, Breuer, Sullivan, Levitan, Reich, and street songs of Guatemala. Church of St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn (718-522-1277), at 4. $10, children $5. Benefit for St. Ann's School Chamber Singers and Players upcoming tour of England.

CAROL DONN TRAINOR, soprano. Brooklyn Museum, 200 Eastern Pkwy. (718-783-3077), at noon. Donation.

BARGEMUSIC—See 1/28. Today at 4.

Monday, February 1

BLACK HISTORY MAKERS AWARD GALA—Performers are George Benson and Ensemble, the Billy Taylor Trio, actor Brock Peters; masters of ceremonies: Cleavon Little, Melba Moore. Carnegie Hall at 8. $25, $45. Benefit for Associated Black Charities health- and human-services member organizations.

DA CAPO CHAMBER PLAYERS—A James Joyce Birthday Celebration, with soprano Lucy Shelton, DearKnows theater company, poet Robert Kelly. John Butler's "Two Night Pieces" from *Finnegans Wake* (U.S. premiere); Albert's *To Wake the Dead;* with readings and dramatizations. Merkin Concert Hall at 8. $12.50.

RAQUEL BOLDORINI, pianist. Music by Debussy, Copland, Villa Lobos, Falla. Weill Recital Hall at Carnegie Hall at 8. $10.

PAT IRWIN—Bands on the Run: The New Downtown Ensembles. "Actions and Objects," a new work using HMFL, or Hierarchical Music Specification Languages. The composer is joined by other musicians. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $8.

JOSHUA GORDON, cellist/**JOY MICHELE CLINE,** pianist. Works of Beethoven, Rachmaninoff, Debussy. St. Paul's Chapel, Broadway at Fulton St., at noon. Free.

MIDDAY CONCERTS—At noon: Artists of the Bronx Opera Company. At 1:30: Harlem School of the Arts Black History Month presentation. Department of Cultural Affairs, 2 Columbus Circle. Free.

Tuesday, February 2

NEW YORK PHILHARMONIC—See 1/28.

THE SCHUBERTIADE—See 1/27. Tonight: New York

Chamber Symphony, Y Chorale, bass Frank Barr, Bartok String Quartet, pianists Cipa Dichter and Misha Dichter, organist Walter Hilse, conductor Amy Kaiser, soprano Beverly Myers, soprano Barbara Peters, tenor Patrick Romano, alto Kathryn Weld. Program includes String Quartet in D, *Kyries*, Fantasy in c for Piano Duet.

ST. THOMAS CHOIR—The Great Service and Motets from Byrd's *Cantiones Sacra*. St. Thomas Church, Fifth Ave. and 53rd St. (757-7013), at 7:30. $8.

PAT IRWIN—See 2/1.

KAREN KRUEGER, mezzo-soprano/**DAVID SIEVERS**, pianist. Works by Purcell, Mahler, Mozart. Trinity Church, Broadway at Wall St., at 12:45. Free.

Wednesday, February 3

PHILADELPHIA ORCHESTRA, Riccardo Muti conductor; pianist Rudolf Firkusny. Brahms's Piano Concerto No. 1; Copland's Symphony No. 3. Avery Fisher Hall at 8. $10–$30.

CLEVELAND ORCHESTRA, Vladimir Ashkenazy conductor; clarinetist Franklin Cohen. Sibelius's *The Swan of Tuonela* and Symphony No. 4; Mozart's Clarinet Concerto K. 622 (version for basset clarinet); Ravel's *Rapsodie Espagnole*. Carnegie Hall at 8. $15–$30.

ST. LUKE'S CHAMBER ENSEMBLE, Michael Feldman director. Soprano Alexandra Hunt, pianist Bennett Lerner, violinist Eriko Sato. A celebration of Vittorio Rieti's 90th birthday; an all-Rieti program, including two world premieres and three N. Y. premieres. Merkin Concert Hall at 8. $10.

THE SCHUBERTIADE—See 1/27. Tonight: the Tokyo String Quartet, bass Mark Doss, guitarist Eliot Fisk, pianists Richard Goode and Leonard Hokanson, soprano Nadia Pelle, baritone Hermann Prey, tenor Robert Swensen. Program includes the String Quartet D.36; *Totengraberlied* D. 44; Two Trios for Piano D. 335; *Klaglied* D.23.

STUART DEMPSTER/CRAIG HARRIS—Solos, duets, and improvisations. Alternative Museum, 17 White St. (966-4444), at 8. $6.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/16. Tickets, $16–$95. 1/25 at 8: Puccini's *La Boheme*, Kleiber conducting; Freni, Daniels, Pavarotti, Summers, Hampson, Howell, Giombi. 1/26 at 8: Debussy's *Pelleas et Melisande*, Levine conducting; von Stade, Rolfe Johnson, van Dam, Macurdy, Taillon, Utterback, Dworchak, Cokorinos. 1/27 at 8: Verdi's *Macbeth;* Stapp, Burchinal, Beccaria, Ghiaurov. 1/28 at 8: *La Boheme;* same as 1/25. 1/29 at 8. Verdi's *Luisa Miller*, Santi conducting; Mosca, Dunn, Di Franco, Bergonzi, Brendel, Plishka, De Grandis, Derr. 1/30 at 1: *Pelleas et Melisande;* same as 1/26 (broadcast, WQXR). 1/30 at 8: *Macbeth;* same as 1/27, except Verrett for Stapp. 2/1 at 8: *La Boheme*; same as 1/25. 2/2 at 8: *Luisa Miller*, Santi conducting; Millo, Dunn, Di Franco, Mauro, Milnes, Plishka, De Grandis, Derr.

Other

TROUBLE IN TAHITI, by Leonard Bernstein, and **GALLANTRY**, by Douglas Moore. Double bill, fully staged by the American Chamber Opera Company, celebrating the composers' 70th and 95th birthdays respectively. Marymount Manhattan Theater, 221 E. 71st St. (781-0857). 1/29, 30, 2/5, 6 at 8. $10, students and seniors $5.

CINDERELLA/CENDRILLON—A new theater-piece conceived and directed by Anne Bogart, with music director Jeff Halpern, by the Music-Theatre Group. Massenet's music, sung in French; spoken dialogue, by Eve Ensler, in English. At St. Clement's, 423 W. 46th St. (tickets: 279-4200). Through 2/5, Tue.-Sat. at 8. $15–$20.

THE MERRY WIDOW, by Lehar. Light Opera of Manhattan, Playhouse 91, 316 E. 91st St. (831-2000). Through 2/14. Wed.-Sat. at 8; also Wed. at 2, Sat. and Sun. at 3:30. $17.50 Wed. and Thur.; $20 weekends. Children under 12, seniors, $12 at all times.

BELLA VOCE OPERA COMPANY—An operatic concert, Paul Rogers music director and accompanist. A group of singers in arias and ensembles from *La Boheme, Carmen, Madama Butterfly, Don Giovanni, The Merry Widow*, others. CAMI Hall, 165 W. 57th St. (586-3700). 1/30 at 8. $10, $12.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 2/21. Tickets, $5–$42. 1/26 at 8: *Les Gentilhommes, Walpurgisnacht Ballet, Opus 19/The Dreamer, Bournonville Divertissements.* 1/27 at 8: *Les Petits Riens, Variations pour une Porte et un Soupir.* 1/28 at 8: *Les Petits Riens, Opus 19/The Dreamer, The Four Temperaments.* 1/29 at 8: *Stravinsky Violin Concerto, Liebeslieder Walzer, Brahms-Handel.* 1/30 at 2: *Square Dance, Ecstatic Orange, Bournonville Divertissements.* 1/30 at 8: *Jewels.* 1/31 at 1: *Symphony in C, The Four Temperaments, Brahms-Handel.* 1/31 at 7: *Stravinsky Violin Concerto, Variations pour une Porte et un Soupir, Vienna Waltzes.* 2/2 at 8: *Raymonda Variations, Opus 19/The Dreamer, Vienna Waltzes.*

Limon Dance Company

JOYCE THEATER—1/26–2/7. Tickets, $20. Season includes three premieres. 1/26, 2/7 at 7:30; 1/30 at 8; 1/31 at 2: *Cathedrale Engloutie*, by Jiri Kylian (U.S. premiere), *The Exiles, There Is a Time.* 1/27, 29, 2/3, 6 at 8; 1/31 at 7:30: *The Traitor; Keeping Still, Mountain*, by Clara Maxwell (N.Y. premiere); Suite from *A Choreographic Offering.* 1/28 at 8: all-Limon program—Suite from *A Choreographic Offering, The Exiles, There Is a Time.* 2/2, 5 at 8; 2/7 at 2: *Also Egmont, Bitte!; Poems*, by Anna Sokolow, to music by Rachmaninoff performed by pianist Richard Justin Fields (N.Y. premiere), *The Moor's Pavane.* 2/4 at 8: company gala—*Cathedrale Engloutie*, a company showcase, Suite from *A Choreographic Offering.*

Other

AFRO-CUBAN DANCE AND MUSIC—Orlando "Puntilla" Rios y Nueva Generacion. Symphony Space, 1/30 at 8. $12.50, $15.

AMAN INTERNATIONAL FOLK ENSEMBLE—Dance, music, and song from a dozen countries, including Transylvania and Turkey, performed in costume. Brooklyn Center, Brooklyn College Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900). 1/30 at 8; 1/31 at 2. $8–$16.

ANNABELLA GONZALEZ DANCE THEATER—Program includes a revised version of *5 to Tango*, along with two premieres: *Contacts*, by Gonzalez, with composer-musician Ramon Justicia, and Karen Langevin's *Kram*, a solo. Henry Street Settlement Harry De Jur Playhouse, 466 Grand St. (722-4128). 1/30 at 8; 1/31 at 4. $7.50.

CAUGHT IN THE ACT—An inter-disciplinary performance, with dancer-choreographer Laura Pettibone, others. See Performance, page 76.

DOUG VARONE AND DANCERS—Program includes a new work as well as *Barcarolle and Nocturne, Feet of Clay*, and *Cantata 78*. P.S. 122, 150 First Ave. at 9th St. (477-5288). 1/28, 29, 30, 31 at 9. $8.

NEUBERT BALLET COMPANY/CHILDREN'S BALLET THEATRE—"Ballet for the Young at Heart"; excerpts from *The Airport Ballet, Little Rats of the Paris Opera*, others. Carnegie Hall Room 819, 881 Seventh Ave. (246-3166). 1/31 at 3. Donation: from $8.

RACHEL LAMPERT & DANCERS—Concert of new work, including N.Y. premiere of *Restless Sleep* and the world premieres of *My First Film* and an untitled solo. Nikolais/Louis Choreospace, 33 E. 18th St. 1/27-30 at 8; 1/31 at 3. $8. (219-1672).

SLAVIC FESTIVAL—Alice Tully Hall, 1/30 at 8. Sold out.

SONG OF LAWINO—A collaborative work by choreographer Jawole Willa Jo Zollar and director Valeria Vasilevski, based on a Ugandan poem by Okot P' Bitek. Music is by Edwina Lee Tyler and Tiye Giraud. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 1/27, 28, 29, 30 at 8; 1/31 at 3. $10.

THUNDERBIRD AMERICAN INDIAN DANCERS—"Pow Wow '88," tribal dances from the northwest, eastern woodlands, the Southwest, and the Plains. Theater for the New City, 155 First Ave. at 10th St. (254-1109). 1/29, 30 at 8; 1/31 at 2 and 5. $4.

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAFE AMERICANO—105 Hudson St. at Franklin St. (219-8802). Casual. Italian. Spcls: rigatoni alla vodka, scaloppine with Black Forest mushrooms, shrimps with cognac and mushrooms. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–2 a.m. Private parties for 60–125. **(M)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: lobster with cayenne and lime butter, smoked black cod and shellfish stew with olives and summer squash, peppered rib eye steak with tamarind chutney. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M)** **AE, CB, MC, V.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

DELMONICO'S—56 Beaver St., at South William St. (422-4747). Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: scampi Giorgio, fettuccine Gianni, garlic bread with gorgonzola, tirami su. Res. sug. Open for L and D Sun.–Thu. 11:30–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Pre-theatre D Tue.–Fri. 6–8. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St. (925-8775). Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tue.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Norwegian salmon steak, Maine lobster, bay scallop and shrimp pot-pie. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L and D daily noon–11. **(I)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tue.–Sat. 7–midnight. Ent. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Fri. 5–1 a.m, Sat. 11:30 a.m.–3 a.m., Sun. 11:30 a.m.–11. **(I–M)** **AE, CB, DC, MC, V.**

SOUEN—210 Sixth Ave., at Prince St. (807-7421). Casual. Japanese-style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11, Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.** (787-1110). **(I)** **AE.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Free D parking. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist Mon.–Sat. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

BANANA'S TROPICAL LOUNGE—29 St. Mark's Place. (260-6183). Casual. Brazilian. Spcls: grilled fish in picante sauce, shrimp sauteed with palm oil and coconut milk, chicken rolled in coconut served with curry fruit sauce. No res. D Sun.–Thu. 6–midnight, Fri.–Sat. till 1 a.m. Ent. nightly. **(I)** **No credit cards.**

BONDINI'S—62 W. 9th St. (777-0670). Casual. Italian. Spcls: fillet of veal in wine and mustard sauce, capellini lobster fra-diavolo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. to midnight. Pre-theatre D 5:30–7:30. Pianist Fri.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 475-9230). Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. **(I)** **AE, DC, MC, V.**

CALIENTE CAB CO.—61 Seventh Ave. So., at Bleecker St. (243-8517). Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br and L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

EL CHARRO—4 Charles St., bet. 10th and 11th Sts. (242-9547). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with eggplant caviar, seafood salad, melon gratiné with strawberries and port. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KNICKERBOCKER—33 University Pl. (228-8490). Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonarra, gnocchi al pesto, veal cardinale, chicken alla Valdostana, veal alla Marchello. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

MITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

SABOR—20 Cornelia St. (243-9579). Casual. Cuban. Spcls: whole red snapper in green sauce, roast suckling pig (to order), Cuban pot roast. Res. sug. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, MC,V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tue.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

YE WAVERLY INN—16 Bank St. at Waverly Pl. (929-4377). Casual. American. Spcls: southern fried chicken, barbecued ribs, chicken pot pie. Res. sug. L Mon.–Fri. 11:45–2. D Mon.–Thu. 5:15–10, Fri.–Sat. to 11, Sun. 4:30–9. Br Sun. 11:30–3. Pre-theatre D Mon.–Thu. 5:15–6:30. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Casual. Italian. Spcls: chicken della casa, roast veal, linguine alla vodka. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5:30–10:30. Music nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Andrea, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 3–11. Jazz Sun. 6–10. **(M)** **AE, DC, MC, V.**

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: grilled fillet of beef with dark beer sauce, smoked duck ravioli with sweet red onion, sauteed Texas goat cheese with fresh corn. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11:30 a.m.–3. D daily 5:30–10:30. Private parties for 6–70. **(M)** **AE, CB, DC, MC, V.**

DOLCI ON PARK CAFFEE—12 Park Ave., bet. 34th and 35th Sts. (686-4331). Casual. Italian. Spcls: chicken aurora, trout al pesto, salmon Park Avenue. Res. nec. L Mon.–Fri. 11 a.m.–3. Br Sat.–Sun. 11 a.m.–5. D daily 5–11. **(M)** **AE.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: wild mushrooms roasted with thyme and whole garlic cloves, ravioli of lobster with essence of lobster and cream, red snapper filet blackened with Yucatan seasonings. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

HUBERT'S—102 E. 22nd St. (673-3711). Jacket required. American. Spcls: country captain chicken, pan blackened salmon, rack of lamb with goat cheese lasagna. Res. nec. D only Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th–28th Sts. (725-1122). Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

IBIZA—369 Lexington Ave., at 41st St. (953-0342). Casual. Spanish/Continental. Spcls: twin 1¼ lb. lobsters, 2¼ lb. lobster, 3¼ lb. lobster. Res. sug. Open daily 11:30 a.m.–10:30. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rotisserie basted salmon. Res. sug. for L only. L Mon.–Fri. 11:45–3. D Mon.–Wed. 5:30–11, Thu.–Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LE PALMIER—37 E. 20th St. (477-6622). Casual. French. Spcls: salmon a la nage, sweetbreads with prunes and port, noisette of lamb with thyme and gratin dauphinois. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

PORTOROZ—340 Lexington Ave., bet. 39th–40th Sts. (687-8195). Casual. Italian. Spcls: Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS DOWNTOWN—12 E. 22nd St. (420-1777). Casual. Regional American. Spcls: cappelini with shrimp and crabmeat in lobster sauce, grilled swordfish with herb butter, pan-blackened breast of chicken, hamburgers. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. noon–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. Dancing nightly. **(M)** **AE, MC, V.**

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ROSSINI'S—108 E. 38th St. (683-0135). Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts. (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasti. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thu. 3–11, Fri. 3–12:30 a.m., Sat. 4–12:30 a.m., Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

65 IRVING PLACE—65 Irving Pl. (673-3939). Dress opt. New American. Spcls: pheasant and truffle dumplings, loin of lamb with rosemary and Mediterranean vegetables, grilled veal chop with sage butter sauce and nutmeg pasta. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11, Sun. to 9. Br Sun. 11:30–3:30. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Fri. from 6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. New American. Spcls: roast loin of veal with port wine truffles, grilled Louisiana shrimp, grilled rack of baby lamb. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon-2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. (533-7900). Casual. American. Spcls: steak, prime ribs, seafood, hamburgers. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5–midnight, Fri. and Sat. to 1 a.m. Jazz with Sat. and Sun. Br. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHEERS—120 W. 41st St. (840-8810). Casual. Italian Kosher. Spcls: fusilli alla puttanesca, scaloppine alla francese, abbacchio al forno. Res. nec. L Sun.–Thu. noon–4. D Sun.–Thu. 4–10, Sat. 7:30–1 a.m. Private parties 20–100. Closed Fri. **(M)** **AE, CB, DC, MC, V.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5, Sun. from 1. Private parties. Free parking with D 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

GIORDANO—409 W. 39th St. (947-9811). Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. Open for L, D and S Mon.–Sat. noon–midnight, Sun. to 10:30. Private parties for 40. Ent. Tue.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.–9. Bar till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

LINO'S—147 W. 36th St. (695-6444). Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11 a.m.–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MANILA—31 W. 21st St. (627-5558). Casual. Philippine. Spcls: lechon, bi bi, kuhol. Res. sug. L Mon.–Fri. 11 a.m.–3. D daily 5–11. S Mon.–Sat. 11–2 a.m. Reduced D parking after 6. Ent. nightly. **(M)** **AE, DC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

ONINI—217 Eighth Ave., at 21st St. (243-6446). Casual. Italian. Spcls: fettuccine al gorgonzola; lamb chops with porcini, garlic and fresh mint; calves liver with pesto and tomato. Res. sug. L Mon.–Fri. noon–3:30. Br Sun. noon–3:30. D Mon.–Thu. 6–11, Fri.–Sat. to midnight, Sun. 3:30–11. **(M–E)** **AE, CB, DC, MC, V.**

REX—140 W. 13th St. (463-9529). Casual. Italian. Spcls: veal chop Nodino, breast of chicken with porcini, shrimp Portofino. Res. sug. D daily 5–midnight. Pianist Tue.–Sat. **AE.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Wed. 4–midnight, Thu.–Sat. 4–1 a.m. Closed Sun. **(M)** **AE, MC, V.**

TWENTY: TWENTY—20 W. 20th St. (627-1444). Casual. Regional American. Spcls: linguini with lobster, crayfish and chicken gumbo, Wisconsin black angus steak. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: carpaccio salad, lobster and vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables and herbs. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–11. Br Sat. 11 a.m.–3. Champagne buffet Br Sun. 11:30 a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St. (759-8897). Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L daily noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St. (759-9720). Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)** **Grill Room:** L Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, deserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3. D Mon.–Sun. 5:30–11. Free parking after 5. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton (753-4500). Jacket required. Continental. Spcls: homemade pasta, rack of lamb, Dover sole. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3:30. D daily 5:30–midnight. Ent. **(E)** **St. Regis Grill:** Casual. Open for cocktails and light fare daily 11 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, lay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: tourtiere of lamb with vegetables of Provence, squab in a turnip bouillon and goat cheese ravioli, leaves of salmon with fall herbs. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

L'ENDROIT—208 E. 52nd St. (759-7373). Formal. Continental. Spcls: scallops with basil sauce, pressed duck, roast shrimp with mushrooms and fine herbs. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

L'INCONTRO—307 E. 45th St. (697-9664). Casual. Northern Italian. Spcls: pappardelle provinciale, la pescatora (for 2), veal capricciosa. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–11, Sat. 5–10. Private parties for 85. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.–Sat. 6–2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Sun.–Thu. noon–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion (308-2280). Dress opt. Italian. Spcls: tagliatelle al salmone, nodino alla salvia, gamberoni alla Tonino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to 1 a.m. Dancing Fri.–Sat. 9–1 a.m. Closed Sun.**(M-E)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radic

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chio trevisana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St. (489-8111). Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L and D. Private parties for 20–170. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri. 11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, ME, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St. (757-2245). Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

CHEZ NAPOLEON—365 W. 50th St. (265-6980). Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DELSOMMA—266 W. 47th St. (719-4179). Casual. Italian. Spcls: veal scaloppine Pagliacci, chicken primavera, fettuccine cabonarra, linguini filetto pomidoro. Res. sug. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to midnight. Pre-theatre D 5–7. Private parties for 20–80. Free D parking 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRANKIE AND JOHNNIE'S—269 W. 45th St. (997-9494). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. D only Mon.–Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA GRILLADE—845 Eighth Ave., at 51st St. (265-1610). Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11:30, Sat.–Sun. from 4. Complete L and D. **(M)** **AE, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA PALATINE—313 W. 46th St. (245-1707). Casual. Italian. Spcls: tortelloni burro e oro, garganelli alla romagnola, taglatelle bolognese. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5–10:30. Private parties for 15. Closed Sun. **(E)** **AE, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

PEARL'S—38 W. 48th St. (221-6677). Dress opt. Chinese. Spcls: seafood supreme, lemon chicken, orange beef. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to midnight, Sun. 5–10:30 a.m. **(M)** **AE.**

SAN MARCO—36 W. 52nd St. (246-5340). Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: Maryland crabcakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 20–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

UN DEUX TROIS—123 W. 44th St. (354-4148). Casual. French. Spcls: roast duck, grilled salmon, steak au poivre. L Mon.–Fri. 11:30–3:30. Br Sat.–Sun. 11–4. D Mon.–Sat. 5–midnight, Sun. to 11:30. **(M)** **AE, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

THE VIEW—1535 Broadway, at 45th St. in the New York Marriott Marquis (704-8900). Dress opt. Continental. Res sug. L Mon.–Fri. 11:30 a.m.–2:30. Br Sun. 10:30 a.m.–2:30. D Mon.–Sat. 5:30–midnight, Sun. 6–11. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: roast quail salad with jicama and basil, chili rubbed free-range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.—Sat. noon–3. D Mon.–Sat 6-midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BRUCE HO'S FOUR SEAS—116 E. 57th St. (753-2610; 421-4292). Casual. Cantonese. Spcls: ho yo gai lou, oceanica prawns. Res. sug. Open Mon.–Fri. noon—midnight, Sat. to 1, Sun. 3–midnight. **(M)** **AE, DC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. American/international. Spcls: châteaubriand for two, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 6–11:45. After-theater menu 10:30–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

FONTANA DI TREVI—151 W. 57th St. (247-5683). Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

GIRAFE—208 E. 58th St. (752-3054). Jacket required. Northern Italian. Spcls: crostini di polenta con salsa e porcini, tortellini di zucca, vitello principessa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: ravioli of scallops with zucchini and thyme flowers, poached turbot in papillote with truffles, gateau au chocolat Maurice. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–4:30. Light menu Mon.–Sat. 3:30–6. D Mon.–-Sat. 6–1 a.m. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Pre-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian. Spcls: fa'vecchia, hamburgers, chicken salad. No res. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–midnight. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ADRIANO—1438 Third Ave., bet. 81st.–82nd Sts. (861-7799). Casual. Northern Italian. Spcls: pasta Adriano, pollo Riviera, costoletta alla Piemontese. Res. sug. D daily 5:30–11:30. **(M)** **AE, CB, DC, MC, V.**

ANATOLIA—1422 Third Ave., bet. 80th and 81st Sts. (517-6262). Casual. Turkish. Spcls: skewer of quail in grape leaves, mixed grill, lamb shank in lemon sauce. L Mon.–Fri. noon–2:30. D daily 5:30–11:30. **(M)** **AE, MC, V.**

AUNTIE YUAN—1191A First Ave., bet. 64th–65th Sts. (744-4040). Casual. Chinese. Spcls: Peking duck, crystal prawns, lobster soong, steamed sea bass with coriander and scallions. Res. sug. L daily 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, DC, MC, V.**

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sauteed swordfish with rosemary mayonnaise. Res. nec. L Mon.–Fri. noon–3, Sat. noon–4. Br Sun. noon–4. D daily 6–11. Bar 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St. (759-6684). Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

CINE CITTA—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Casual. Northern Italian. Spcls: penne alla vodka, costoletta di vitella capricciosa, salmon alla champagne. Res. sug. L daily 11 a.m.–3. D daily 3–1 a.m. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

DIVINO—1556 Second Ave., bet. 80th–81st Sts. (861-1096). Formal. Northern Italian. Spcls: insalata di frutti di mare, gnocchi Divino, pesce spada Divino, costoletta di vetallo primavera. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. L Mon.–Fri. noon–3.D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

GIBBON—24 E. 80th St. (861-4001). Jacket required. Continental/Japanese. Spcls: large prawns ala Kyoto, veal midoriyaki, lamb kocho. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

HUNAN BALCONY GOURMET—1417 Second Ave., at 74th St. (517-2088). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m.

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, venison with huckleberry sauce and spatzle, sea scollops and sea urchin with tomato fumee. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 and 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BOEUF A LA MODE—539 E. 81st St. (650-9664). Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tue.–Sun. 5:30–11. Complete D. Closed Mon. **(M)** **AE, DC, MC.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LES PLEIADES—20 E. 76th St. (535-7230). Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

MALAGA—406 E. 73rd St. (737-7659; 650-0605). Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St. (888-6556). Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30 a.m.–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Spcls: pizza with mozzarella and fontina, roasted rack of lamb, plum tart. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged steak, chops, lobster, fresh fish. Res. sug. D daily 5–11. Late S daily 11–1 a.m. Piano bar. **(M)** **AE, DC, MC, V.**

PANCHO VILLA'S—1501 Second Ave., at 78th St. (650-1455). Casual. Mexican. Spcls: tacos, fajitas, seafood enchiladas. Res. sug. L and D Sun.–Thu. noon–midnight, Fri.–Sat. to 1 a.m. Br Sun. noon–3. Private parties for 30–100. Also **1125 First Ave., at 62nd St.** (751-6499). **(I-M)** **AE, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. French. Spcls: la tranche de foie gras frais poêlée aux artichauts, le bouquet de homard tiède au beurre de vermouth, le suprême de pintade au choux et au genièvre. Res. sug. B daily 7 a.m.–10:30 a.m. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, filet in a peppercrust, steak. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

ST. PETERSBOURG—160 E. 64th St. (486-7707). Jacket required. Russian/French. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. D Mon.–Sat. 6–1 a.m. Private parties 20–100. Russian gypsy music. Closed Sun. **(E)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American. Spcls: pan-seared tuna with pickled vegetables, duck confit and shiitake ravioli, summer shellfish and vegetable stew, braised beef filet with gremolata. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.–3:30. D daily 5:45–11. Pianist. Spcl. prix fixe D 5:30–6. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: au bon appetti shrimp, crispy duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: sushi heaven, seafood tempura, treasure boat. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. **(M)** **AE, DC, MC, V.**

ALLORA—320 Amsterdam Ave., at 75th St., (724-2222). Casual. Northern Italian. Spcls: grilled rock bass with sundried tomatoes, fettuccine with wild mushrooms and pignoli, broiled fresh prawns with rosemary and garlic sauce. Res. sug. D Sun.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Private parties for 60–120. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken, pan-fried salmon. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: fillet of Norwegian salmon, Barbarie duck breast, medaillons of venison. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CHARMANT—625 Columbus Ave., bet. 90th–91st Sts. (724-9144). Casual. Continental. Spcls: bouillabaisse, chicken breast stuffed with crabmeat, rack of baby lamb. Res. sug. L Mon.–Fri. noon–4. Br Sat–Sun. 11–4. D daily 5–midnight. Pianist Tue.–Sat. and guitarist Sun. Br. **(M)** **AE, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal marsala, rack of lamb, grillade chicken, fresh pasta. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St. (865-0400). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th–71st Sts. (724-4411). Casual. Hunan. Spcls: shrimp and pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.** (222-6511). **(I)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

MEMPHIS—329 Columbus Ave., bet. 75th–76th Sts. (496-1840). Casual. American Southern. Spcls: Cajun popcorn, jambalaya, southern fried chicken. Res. nec. Br Sun. noon–3. D Mon.–Sat. 6–midnight, Sun. 6–11. **(M)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1 a.m.Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

PANARELLA'S—513 Columbus Ave., bet. 84th–85th Sts. (799-5784). Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.–Fri. 11:30 a.m.–4:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30 a.m.–4:30. Pianist nightly from 7. **(M)** **AE.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: leg of lamb with roasted garlic and fresh mint, braised chicken breast in white wine mustard sauce, grilled marinated tuna. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

TROIKA—148 W. 67th St. (724-0709/0806). Casual. Russian. Spcls: teliatina royal, eel Petersburg, fillet mignon Suvorov. Res. sug. L Tue.–Sat. noon–3. Br Sun. noon–3. D Tue.–Sun. 5–11. Ent. Tue.–Sun. Closed Mon. **(M)** **AE, MC, V.**

TUESDAY'S WEST—246 Columbus Ave., bet. 71st and 72nd Sts. (877-3900). Casual. American. Spcls: hamburgers, salads, steak, beer batter shrimp. No. res. Open for L and D daily 11:30 a.m.–2 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. **(I)** **AE, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MARCO POLO—345 Court St. (718-852-5015). Casual. Italian. Spcls: paglia fieno alla Marco Polo, shrimp continental, striped bass al cartoccio. Res. sug. Open for L and D Mon.–Fri. 11:30 a.m.–11, Sat. 3–midnight, Sun. 1–11. Private parties for 150. Pianist nightly. Free valet P. **(M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, salmon with saffron noodles, lamb with eggplant charlotte. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: Pacific striped bass with parsley and lime beurre blanc, grilled fresh blue prawns with lentil and chili lobster sauce, marinated breast of duck with apple sauce and corn fritters. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC.**

OTHER EVENTS

COMPILED BY FLORENCE FLETCHER AND TONY COOK

ANTIQUES, ART, AND CRAFTS come with the late-January calendar—this year, more than ever. Continuing through 1/31 at the Seventh Regiment Armory, Park Ave. and 67th St., is the **Winter Antiques Show,** in its 34th annual edition. There are 73 antique and art dealers on hand with a complete range of furniture large and small, paintings, ceramics, pewter, jewelry, *objets* of all kinds, art glass, porcelain, decorative and fine arts in vast array. Among the oldest treasures: two 16th-century Ming Dynasty iron figures and a set of English tapestries, circa 1620. "The Gardens of Williamsburg," this year's specially created setting, sports topiary boxwood trees and an 18th-century walkway. Lectures 1/25 and 1/27 at 2:30 cost $25, which includes the catalogue and admission; 1/26 at 11 a.m. and 3 p.m., show chairman Mario Buatta will moderate a panel, "Decorating With Antiques"; $30. The show is a benefit for the East Side House Settlement, and general admission is $10; the show is open 11 a.m.–9 p.m. daily, Sun. 1–6 . . . The Lexington Avenue Armory at 25th St. is the setting for Sanford Smith's **Art at the Armory,** 1/28–31, which celebrates the 75th anniversary of the 1913 Armory Show. Exhibits of paintings, watercolors, sculpture, drawings, and prints come from 53 dealers in the U.S., Canada, and Europe, and cover the period from the late 19th century through the highly influential Armory Show and into contemporary styles. You'll be able to see the work of some of the artists showing in 1913, who included Brancusi, Gauguin, Matisse, and Delacroix. Thur.–Sat. noon–9:30; Sun. 11 a.m.–6; admission, $8. A preview 1/27, 6–9:30, will benefit the National Down Syndrome Society; $75 up (460-9330). A perk of this particular show is a a free shuttle bus between this armory and the Winter Antiques show uptown (see above)—nice . . . Note also a couple of crafts displays: The winter/spring **Faculty Exhibition of the Craft Students League of the YWCA,** at the Y, Lexington Ave. and 53rd St. A full range of pottery, textile, metal, and other work is on view through 2/12 . . . **American Indian Pottery of the Southwest, at Kelter-Malce,** 361 Bleecker St., through 2/6, 11 a.m.–7, Mon.–Sat. You'll find ancestral pueblo pottery, some of which dates from 900–1300 A.D., later traditional pieces, and modern work as well . . . **L'Art et l'Opera,** the exhibit on loan from the Metropolitan Opera's own archives, continues through 1/30, at Place des Antiquaires, 125 E. 57th St. Actual costumes include one from *Turandot,* worn by Jeritza, and Ponselle's *Ernani* gown. There are set and costume drawings from the old days, along with original photographs taken between the 1883 Met opening and Flagstad's 1935 debut. Tue.-Sat. 11–6.

SHOW TIME!—At Madison Square Garden through 1/31, **Ice Capades '88** is saluting Hollywood, with Torvill and Dean joining Smurfs and Smurflings, daredevil Steve Taylor, comic skater Kirk Wyse, Catarina Lindgren, adagio artists Tony Paul and Terry Pagano, Tom Dickson, and ballroom ice dancers Colin and Molly Beatty. The Garden schedule: 1/27, 28, 29 at 7:30; 1/30 at 11, 3, 7:30; 1/31 at 1. $8–$14, children and seniors less at some performances (563-8300). The same show will be at the Meadowlands 2/2–7 and at the Nassau Coliseum 2/9–14.

WORDS AND MUSIC—This week's calendar includes two major birthday celebrations, bringing together poetry and drama, song and discussion, in two intriguing programs. **James Joyce devotees** will gather 2/1 at Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St., at 8 p.m. The Da Capo Chamber Players are going to combine forces with DearKnows, a theater collective, to salute the writer, and with them will be soprano Lucy Shelton and poet Robert Kelly. There'll be the U.S. premiere of John Buller's *Two Night Pieces From Finnegans Wake,* dramatizations of Joyce stories, Stephen Albert's *To Wake the Dead,* and a Joyce symposium with Mr. Albert, Mr. Kelly, and DearKnows co-founders Christopher Markle and Paul Walker. Admission is $12.50 (362-8719) . . . **The Schubertiade,** the 92nd Street Y's mammoth ten-year chronological performance project, is off and running (see Concert listings, page 77), and on Franz Schubert's actual birthday, 1/31, a symposium called "Schubert and the Romantic Lied" will be led by the critic Joseph Horowitz, and include performances by soprano Debra Vanderlinde, tenor Daniel Pincus, baritone William Sharp, pianist Brian Zeger; all will join in a panel discussion with baritone Hermann Prey, who is the concerts' artistic consultant as well as a frequent performer on the programs. The New York *Times* music critic Will Crutchfield and SUNY at Stony Brook's music-department chairman Richard Kramer will also speak. It all begins at 1 and continues until 6, and admission is $7.50 (996-1100).

NEW YORK EXPERIENCE—Multi-screen and multimedia montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave. between 48th and 49th Sts. (869-0345). Mon.–Thu., 11 a.m.–7; Fri. and Sat., 11 a.m.–8; Sun., noon–8. $4.75; under 12, $2.90.

CALENDAR REMINDERS—"The Italian Connection" is the evening's title for the first program in **Selected Shorts,** opening 1/27 at Symphony Space, Broadway and 95th St. This is the annual lineup of readings by noted actors of equally noted short stories, each evening planned around a theme. At 6:30 this Wed.: Carrie Nye reads Edith Wharton's ironic "Roman Fever," Michael Moriarty reads Raymond Carver's "Distance," and Jonathan Hadary and Jack Davidson will team up for Woody Allen's "Fabrizio's: Criticism and Response." Calvin Trillin will host the 2/3 program, for which he's chosen stories by Nora Ephron, Mark Twain, and others. $8.50, seniors and students $5 (864-5400); wine, coffee, light food are sold beginning at 5:45 . . . **Beyond Licking Envelopes: Volunteer Options** is a seminar at the New School, 66 W. 12th St., 2/2, 6–8 p.m. Big Brothers, Literacy Volunteers, New York City School Volunteers, and four other organizations will send representatives to talk about opportunities for those of us who have the time and the desire to work as a volunteer but need to know of options and directions. It's a free evening . . . **A Central Park Poetry Workshop,** 1/31, is a chance to learn about haiku and the sonnet and other styles of verse writing, and to write a poem about the park. There'll also be reading of poems by writers honored along the park's Literary Walk. Free, but reserve (397-3080).

HAYDEN PLANETARIUM—American Museum of Natural History, CPW at 81st St. (769-5920). Sky Show: "The Space Telescope: New Eyes on the Universe," narrated by Kirk Douglas, and "Cosmic Illusions," magician Harry Blackstone Jr. as narrator. Mon.–Fri. 1:30 and 3:30; Sat. 11 a.m. and 1–5 hourly; Sun. 1–5 hourly. $3.75; children 2–12, $2; seniors, students, $2.75.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thu. 11 a.m.–6; Fri.–Sun. 11 a.m.–8. $4.50; under 12, $3.

TOURS

MIDTOWN WEST SIDE—A walk with Adventure on a Shoestring, 1/31, on a route that goes through the area now known as Clinton, once colorfully termed Hell's Kitchen, past Clinton Court and the Actors Studio, along Theater Row, and past the office-housing complex now going up where the old Madison Square Garden stood. Meet at 3, NW corner of Eighth Ave. and 50th St. $5 (265-2663).

MUNICIPAL ART SOCIETY TOURS—1/26, 12:30–2: Tama Starr, vice-president of **Artkraft-Strauss Sign Corp.,** leads a tour of the company factory, where illuminated displays and signs are created by the 90-year-old firm. $12 (935-3960).

SIDEWALKS OF NEW YORK—The January schedule: **Ye Olde Tavern Tour,** including McSorley's, Chumley's, the White Horse, more; 1/29, 30, 8–10 p.m. **Celebrity Homes,** including the Dakota; 1/30, 31, noon–2. Each is $10 (517-0201).

SHOREWALKERS OF NEW YORK—From South Ferry to Carl Schurz Park along the East River, an 8-mile walk under bridges and through parks. 1/31 at 10 a.m., meet at Staten Island Ferry Terminal, foot of escalators. $3 donation (663-2167).

BROOKLYN BIRD CLUB—Walks for beginner-birders, each Sat. in Prospect Park. Meet at 9 a.m., at Grand Army Plaza entrance (718-522-2640). Free.

NATURE WALKS—**Alley Pond Environmental Center,** 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): 1/28 at 1, a woodland walk with Kim Estes, "in search of something new and beautiful—wear a hat"; $2. 1/30 at 11 a.m., a winter botanical safari with Joe Spano; $2. A wetland walk every Sun. at 1; $2 . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): 1/30 at 2, a woodland walk with Susan Antenen looks into the winter life of plants and animals; $2. A greenhouse-and-garden walk, every Sun. at 2:15; free.

URBAN PARK RANGERS—Walks and workshops, most of them free. Call borough offices for the weekend lineup: Bronx: 548-7070 or 589-0096; Brooklyn: 718-287-3400; Manhattan: 397-3080; Queens: 718-699-4294; Staten Island: 718-816-5456.

OUTDOORS CLUB—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698.

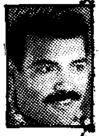
SPORTS

BASKETBALL—**Knicks,** Madison Square Garden (563-8300). 1/26 at 7:30: vs. New Jersey; 2/2 at 8: vs: Washington. $8–$20 . . . **New Jersey Nets,** Meadowlands Arena, East Rutherford, N.J. (201-935-8888). 1/30 at 7:30: vs. Detroit. $6–$25.

HOCKEY—**Islanders,** Nassau Coliseum, Uniondale, L.I. (516-794-4100). 1/30 at 7:05: vs. Montreal; 2/2 at 8:05: vs. New York. $17–$27 . . . **New Jersey Devils,** Byrne Arena, East Rutherford, N.J. (201-935-6050). 1/28 at 7:45: vs. Pittsburgh; 1/29 at 7:45 vs. Chicago. $10–$19.

STEPS—**Figure Eight Reversible Run,** 1/31 at 10 a.m.: Runners of all ages and paces are expected to compete in this 7-mile run, which begins and ends at 90th St. and Fifth Ave.; sponsored by the New York Road Runners Club (860-4455). $12; NYRRC members, $9.

COLLEGE BASKETBALL—**College Doubleheader,** Madison Square Garden (563-8000). 2/1 at 7: Marquette vs. Fordham; at 9: Miami vs. Marist. $11–$15 . . . **St. John's University,** Alumni Hall, Grand Central and Utopia Pkwy., Queens (718-990-6217). 1/27 at 7: Women vs. Providence (free); 2/3 at 6:30: Women vs. Syracuse (free); 2/3 at 9: Men vs. Pittsburgh. $8 . . . **New York University,** 181 Mercer St., at Bleecker St. (998-2029). 2/2 at 6: Women vs. SUNY Albany (free); 1/30 at 4: Men vs. University of Rochester; 2/2 at 8: Men vs. The King's College. $2, $5 . . . **Columbia University,** Levien Gymnasium, 119th St. and Broadway (280-2546). 1/30 at 5: Women vs. Cornell (free); 1/30 at 7:30: Men vs. Cornell. $3, $4.



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OTHER EVENTS

HORSE RACING—Aqueduct, through May (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured: 1/30, Rare Treat Hdcp.; 1/31, Berlo Handicap.

CHILDREN

I HAVE A DREAM—A dramatic musical based on the words of Dr. Martin Luther King Jr. 1/28, 1/29 at 10:30 a.m. Aaron Davis Hall, 133rd St. and Convent Ave. (690-6900). $3 (reserve).

LITTLE RED RIDING HOOD—The children's classic set to music. 2/2–2/4 and 2/9–2/11 at 10:30 a.m. and 1; 2/5 and 2/12 at 10:30 a.m.; 2/6 at 2 and 2/8 at 1. The Penny Bridge Playhouse, 59 Cranberry St., Brooklyn (718-855-6346). $4.

SHERLOCK HOLMES AND THE RED-HEADED LEAGUE—A musical about the famous sleuth and his sidekick, Dr. Watson. 1/30, 1/31, 2/20, 2/21 at 12:30. Promenade Theatre, Broadway at 76th St. (677-5959). $9; $12.

A CELEBRATION OF AFRICAN FOLKLORE—A musical production based on four African folktales. Every Sat., 1/30–3/19 at 1 and 3:30; Sun., 3/13 and 3/20 at 3:30. Hartley House Theatre, 413 W. 46th St. (666-1716). $5 (reserve).

SILLY BILLY THE CLOWN—A clown show with magic, storytelling, and audience participation. 1/30 at 2. The Jack and Jill School, St. George's Church, 209 E. 16th St. (475-0855). $3.

CHARLIE CHIN—Stories about the traditions, customs, and history of the Chinese people. 2/1 at 10:30 a.m. Aaron Davis Hall, 133rd St. and Convent Ave. (690-6900). $2 (reserve).

ALFRED THE DRAGON—A children's show, written by Miranda McDermott, with audience participation. Every Sat. at 3 through 6/4. New Media Repertory Co., 512 E. 80th St. (734-5195). $4; adults, $4.50.

ANY FRIEND OF YOURS IS A FRIEND OF MINE—A children's show about friendship, written by Judith Martin. Every Sat. and Sun. at 2 through 2/28. Symphony Space, 95th St. and Broadway (864-5400). $9.50.

DANCING THE NEW STORIES—A music-and-dance production performed by children from the National Dance Institute. 1/26 at 10:30 a.m. and noon. Alice Tully Hall, Lincoln Center (362-1911). $8.

CARNIVAL OF ANIMALS—A fantasy program with music, marionettes, and hand-crafted puppets. 1/31 at 1 and 3. The Puppetworks Theatre, 287 Third Ave. at Carroll St., Park Slope, Brooklyn (718-834-1828). $3.75.

STORY HOUR—A variety of stories and tales. Every Sun. at 11 a.m. Eeyore's Bookstore West, 2212 Broadway between 78th and 79th Sts. (362-0634). Free.

PUPPET SHOW—*Eeyore's Birthday Party*, performed by the Magpie Puppets. 1/30 and 1/31 at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 E. 90th St. (369-8890). $3 (reserve).

STORY HOUR—Listen to stories, then have cookies and milk. Every Sun. at 11 a.m. Hudson Street Papers, 234 Third Ave. (529-9748). Free.

CLAY PIT PONDS—End of Carlin St. off Sharrotts Rd., Charleston, S.I. (718-967-1976). 1/28 and 2/4, 3:45–5: "After School Nature Program"—A new topic relevant to the season will be presented each week; children should be dressed according to the weather. Free (reserve).

SPECIAL EXHIBITS—Dinosaurs—Features dinosaur books, photographs, and models from the collections of Angelo Pastormerlo and John Rodriguez. 2/1–2/29 at Chatham Square Library, 33 E. Broadway (964-6598). Hours: Mon., Wed., and Thu., 2:30–6; Tue., 2:30–8; Sat., 10 a.m.–5. Free . . . **Carnival of Toys—**Features circus scenes and a procession of vehicles en route to the fairgrounds; also, a festive array of toys including the "Humpty Dumpty Circus," with a ring, a tent, a cast of clowns, animals, acrobats, cast iron wagons, carts, and more. Through spring at the Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Hours: Tue.–Sat., 10 a.m.–5; Sun. and holidays, 1–5. Free with admission: $1; adults, $3 . . . **Children's Art—**An exhibition of drawings by children who have visited Wave Hill. 1/30, 31, 1–4:30. Wave Hill Learning Center, West 249th St. and Independence Ave., Bronx (549-2055). Free with admission. $1; adults, $2.

LONG RUNNERS—Mostly Magic: Magicians Bob Markwood and Imam, Sat. at 2. 55 Carmine St. off Sixth Ave. and Bleecker (924-1472). $7.50 (reserve) . . . **13th Street Repertory Company:** *The Rose That Refused to Bloom,* a musical about growing up; Sat. at 1 and 3. *The Snow White Show,* Sun. at 1 and 3. 50 W. 13th St. (675-6677). $3 . . . **Michael Taubenslag Productions:** 1/31 at 1 and 2:30: *Peter Pan Meets the Wicked Wizard;* Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95 (reserve) . . . **The Little People's Theater Company:** Every Sat. and Sun. through 4/10; at 1:30: *Goldilocks;* at 3: *Cinderella.* The Courtyard Playhouse, 39 Grove St. (765-9540). $5 (reserve) . . . **The Party Center:** Every Sat. and Sun. at noon: *Moon Dream;* at 1: *Cinderella;* performed by the Papageno Puppet Theatre at West Side YMCA, 5 W. 63rd St. (874-3297). $6 (reserve).

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 1/30, 1–2:30: "Weaving"—Use colorful yarns to weave on a branch with Princess Belva. Free (reserve).

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Manhattan: 1/27 at 4: "Puppetry and Drama Workshop," presented by Leslie Gould at the **96th Street** branch, 112 E. 96th St. (289-0908) . . . 1/27 at 4: "The Dancing Bear," a bilingual disco fantasy with a modern-day Goldilocks at the **Tompkins Square** branch, 331 E. 10th St. (228-4747) . . . 1/28 at 11 a.m.: "The Turtle's Magic Song," a shadow puppet show at the **96th Street** branch (see above) . . . 2/2 at 11 a.m.: "Meet the Authors," a program in celebration of Black History Month with authors Brenda Wilkinson and Joyce Hansen at the **115th Street** branch, 203 W. 115th St.

SOUTH STREET SEAPORT MUSEUM—Children's Center, 207 Front Street (669-9424). 1/31, noon–5 : "Sailor's Valentines"—Using paper plates, beans, and rice, participants can create gifts for Valentine's Day; also, 1/25–3/27 at the Seaport Gallery, 213 Water St.: "The Port on Paper"—An exhibit of artwork by New York City children reflecting their views of the seaport of New York; every Sat. at 1, children can create their own artwork with a seaport theme; all workshops are free with museum admission. $2; adults, $4.

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadow-Corona Park (718-699-0005). The DARTS Program (Discover Activities Related to Science) that allows children ages 6 and older and their families to enjoy weekly science workshops. Special program: 1/30 at 10:30 a.m.–12:30 or 2–4 and 1/31, 1–3: "Glowing in the Dark"—Explore the chemical and physical secrets of flashing fireflies, black lights, and glow sticks. $10. Hours: Wed.–Sun., 10 a.m.–5. Admission: Adults, $2.50; children, $1.50.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 1/30 and 1/31 at 1 and 3: "Indian Clay Puppets"—Make your own clay puppet based on the beautiful crafted Indian models from Rajasthan. Hours: Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults, $2 (weekends) and $1 (weekdays); children, $3, $2.

QUEENS MUSEUM—New York City Building, Flushing Meadow-Corona Park (718-592-2405). Sunday Family Workshop: 1/31 at 1 and 3: "Sculpture Surprise"—Use wood and other unusual objects to make unique sculptures; 50 cents. Hours: Tue.–Fri., 10–5; Sat., Sun. noon–5:30. Adults, $2; children, $1.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 81st St. Weekend theme for 1/30, 31: "Tranquil Landscapes: Japanese Screens"; weekend activities include films and drawing classes. Gallery Adventure (includes sketching and hands-on-project): Sat. at 11 a.m. and 2:30 and Sun. at 11 a.m., Uris Center.; films, Sat. at 10:30 a.m. and 2, Uris Auditorium include *Skyboat for Biscuit, The Stonecutter, Mindscape,* and *Colter's Hell*; slide talk and gallery hunt: Sun., 1 and 3, Uris Room; art adventure: Drawing for ages 10 and above, Sun. 1:30–3. Free (with admission).

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). Daily programs: 1/30 at 1 and 3: "Dream Alive," by Kim and Reggie Harris; 1/31 at 1:30 and 3: "Music and Measurements," a program presented by Lisa Garrison; also, "Doctor Dimension and the Rulers of the Universe," a children's exhibit. Hours: Mon., and Wed.–Fri., 2–5; Sat., Sun., and 10 a.m.–5. Donation.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 1/30 at 2: "A Winged Song"—Join Richard Lewis in a participatory singing program; 1/31, throughout the day: "Exhibit Workshops." Main Gallery: "Building Buildings." Wed.–Fri. 1–4, Sat.–Sun., 11 a.m.–5. $2.

NIGHTLIFE DIRECTORY

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KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd-23rd Sts. (242-9066). Every Fri. from 6-8: Alan Kamen, and Hide Tanaka. 1/27: Billy Stein Trio. 1/28: Norman Pors Trio. 1/29, 30: Dakota Staton Trio. 1/31: Joel Parkes Trio. **AE, CB, DC.**

THE BITTER END—149 Bleecker St. (673-7030). 1/27: System of Change. 1/29: The Shane Gang. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 1/31: Paquito D'Rivera Quintet and Hilton Ruiz Ensemble. 2/1: Daniel Ponce All-Stars. 2/2-7: Mongo Santamaria and His Band plus Tito Puente Latin Jazz Ensemble. "After Hours ..." the Dan Harper Quartet play Tue.-Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 1/28: Doc Watson. 2/3: Big Trouble. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 1/30: Jack Wilson with Leon "Boots" Maleson. 1/31: Frank Wess with Kenny Barron and Red Mitchell. 2/1-5: Kenny Barron with Red Mitchell. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 1/31: Jack McDuff Quintet. 2/1: Hamiet Bluiett Telephatic Big Band. 2/2-7: John Carter Quartet. Tue.-Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 1/28: Comedy with Tim "Andre" Davis, Patric Abedin, Vincent Gottschalk, Rick Arzeno, Eddie Stanley, Mike Robles and Lissa Watson. 1/29: Greg Ryan hosts Ballad Night with Marybeth Lahr, Jim Hawkins and Josephine McNamara. 1/30: Patricia Conway and Joe Kelly. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 1/31: Betty Carter and Her Trio. 2/1: Les Paul Trio. Shows Tue., Wed. and Sun. at 8 and 10; Thu. at 8 and 11; Fri.-Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 1/27, 28: Armen Donelian. 1/29, 30: Nils Van Doky with Ronald Jackson. 1/31: Dave Berkman. **Upstairs:** 1/29 at 8: Wendy Wonder; Carol Dorian at 10; followed by Mario Cantone Comedy Show at 11:30. 1/30 at 8: Jim Dawson; followed by Cabaret with Val Ryder and comedians at 10 and 11:20. **AE, MC, V.**

GREGORY'S—63rd St. and First Ave. (371-2220). Wed.-Sat. from 10-3 a.m.: Singer-pianist Bob Dorough with Bill Takas on bass. Sun., 10-3 a.m. Singer-pianist Marty Phillips with Tony Falanga on bass. Mon., 10-3 a.m.: Stan Edwards Trio. Tue., 10-3 a.m.: Chuck Wayne Trio. Mon.-Fri., 5:45-9:45: Singer-pianist Brooks Kerr. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.-Sat. from 7:30-12:30 a.m., in addition, from 4-9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4-9, and Mon. 7:30-12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th-98th Sts., 2nd floor (666-3600). 1/27: Trisha Chamberlain Trio. 1/28: John Pizzarelli, Jr. Trio. 1/29: Richard Rodney Bennett. 1/30: Judy Barnett Trio. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.-Sat. from 9:30, Sun.-Mon. from 9. Through 1/30: Pianist James Williams with Jamil Nassar on bass. 1/31, 2/1: Pianist Harry Connick Jr. 2/2-6: Pianist Steve Kihn with Ron Carter on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 1/27: Ben Neill. 1/28: Jean-Paul Bourelly. **No credit cards.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 2/13: "The Hot Club Of France" featuring Frank Vignola, Bob Mastro, Jimmy George, Don Keiling and Murray Wall with singer Michele Bautier. Shows Tue.-Sat. at 9:30 and 11:30. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 1/27: Destroy All Monsters. 1/28: Ilene Kristen. 1/29, 30: Valez Sez. **AE, CB, DC, MC.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). 1/28, 30: George Worthmore and the Dive Bombers. 1/29: Robert Ross Band. Shows Mon.-Thu. at 9:30, Fri. and Sat. at 10:30. **AE, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Dixieland. Thu.: Sean Mahony Dixieland Group. Fri.: David Ostwald and his Gully Low Jazz. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Combo. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 1/27: Tracks; Alice-N-Wonderland; Catania; Toys. 1/29: Joe Ely featuring special guest Will Sexton; Johnny Copeland; The Broadcasters. 2/2: Great White; Guns 'n Roses. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 1/27: Project Payne. 1/28: Benny and the Bashers. 1/29: An American Band with Gary Silver. 1/30: Sweetones. 1/31: Robert Ross Band. 2/1: Ben-Wa Boys. 2/2: The Bleeckers. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2-6. Legendary trumpeter Doc Cheatham, Sun. 3-7. Through 1/31: Cedar Walton, Ron Carter, and Billy Higgins. 2/1: Gil Evans' Orchestra. 2/2-7, 9-14: Timeless All Stars featuring Harold Land, Bobby Hutcherson, Curtis Fuller, Cedar Walton, Buster Williams, and Billy Higgins. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 1/29, 30: Chuck Jackson. 2/5, 6: The Group "Blue Magic." Shows Wed. at 9, Thu. at 9 and 11, Fri.-Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 1/27: Grease Monkeys; Wampum; The Hunting Accident. 1/29: Kristi Rose and the Dying Breed; World Famous Bluejays. 1/30: Headless Horsemen; Gorhounds. 1/31: Tijuana Bible; Maudlins. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). Every Tue.-Fri. at 8, Sat. at 4 and 7, Sun. at 3 and 6: *Sing Hallelujah!* featuring Curtis Blake, Rose Clyburn, Patricia Ann Everson, Ann Nesby and Clarence Snow. **Top of the Gate:** Every Fri. at 9: Political Comedy Series. 2/5-7, 12-14, Fri. and Sat. at 9, Sun. at 3: Singer Sandra Reaves-Phillips in *Heart to Heart .... My True Confessions.* **Terrace:** Through 1/31: Bobby Enriquez Duo, Tue.-Sun. from 10-2 a.m. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 1/31: The George Adams-Don Pullen Quartet with bassist Cameron Brown and drummer Dannie Richmond. 2/1: The Mel Lewis and The Jazz Orchestra. 2/2-7: The Art Farmer Quintet featuring Clifford Jordan. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). 1/27-31: The Jay Hoggard Group. 2/1: Comedy Out of Control with Steve Solis, Jedda Jones and others. Jazz, Tue.-Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. Through 1/30: Pianist John Bunch with Joe Beck on guitar and Phil Flanigan on bass. 1/31: Guitarist Gene Bertoncini with Gary Mazzaroppi on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.-Thu. 11:30 a.m.-3 a.m., Fri. 11:30 a.m.-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 1/27: Robben Ford and Danny Draher with Dr. Lonnie Smith. 1/28: Young Neal and the Vipers. 1/29: Dr. Hook and Lucky 7. 1/30: Roomful of Blues and Loup Garou. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th-49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. Through 1/31: Sinbad. 2/1: Andrew Sarris. Also **Caroline's on 8th—332 Eighth Ave., bet. 26th-27th Sts.** (924-3499). Continuous showcase. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros and Gary Lazer. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st-82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.-Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 8:30 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 1/31: Comedians Rich Gagliardi, Mike Little, Mike Eagan, Scott Bruce and Danny Curtis. Sun.-Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.-Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.-Sat.from 5:30-7:30: Pianist Johnny Andrews. Wed.-Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 1/27: Magician Imam and comedian Terry Day. 1/28: Magician Torkova and Terry Day. 1/29, 30: Magician Peter Maloney and comedian Jack Young. 2/2: Showcase. Tue.-Thu. at 9:30, Fri.-Sat. at 9 and 11. **AE, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES

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NIGHTLIFE

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 1/31: Billy Jaye, Jonathon Solomon, and Dwayne Cunningham. 2/2–7: Eddie Brill, Jeff Stillson, Angela Scott, Brian Regan. Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 9 and midnight. **AE, MC, V.**

DANCING

CLUB EL MOROCCO—307 E. 54th St. (750-1500). Dinner and dancing to the Alex Donner Orchestra Tue.–Sat. from 8–3 a.m. **AE, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Sat. 8–midnight. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 2/13: Michelle Celli/Wayne Sabella Quartet, alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8–3 a.m. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Tue.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

PRIVATE EYES—12 W. 21st St. (206-7770). Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Tue., Thu., and Sat. from 10–4 a.m. **AE.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 1/27: Eeek-A Mouse and Shinehead. 1/28: Olu Dara and his Natchezsippi Dance Band plus Skatalites "Ska" Music. 1/29: System Band. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.,Fri, Sat. at 6:30: Blossom Dearie. 1/27–30 at 9: Singer-actress Helen Schneider. 1/27, 28 at 11: composer Jimmy Webb. 1/28–30 at 11: Judith Cohen. 2/2–13: Singer-composer Peggy Lee celebrates her golden anniversary in show business. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *High Energy*, featuring singer Denise Schafer, French pickpocket Patric Querrot, magician Felston Jones, acrobatic troupe Los Gauchos, and showgirls, nightly at 9 and 11:30. **AE, CB, DC.**

DUPLEX—55 Grove St. (255-5438). Cabaret–piano bar. 1/27: *Swinging on a Star* - 40's revue; Singer Diana Craig. 1/28: Comedienne Maggie McDonald in *Dames of our Lives*; Comedian Bob Quinn. 1/29: Singer Deanna DeCampos; Weekend Comedy. 1/30: Singer Ronny Swain; Weekend Comedy. 1/31: Jazz-singer Melvina. 2/1: Singer Crelin Crelin; Greg Stickroth/Joey Khoury in *Kick Up Your Heels* - revue. 2/2: Singer Joan Barnhill; Singer Christian Daizy. Shows at 8 and 10, with an extra show Fri. and Sat. at midnight. **No credit cards.**

ELEONORA—117 W. 58th St. (765-1427). Italian restaurant. Every Mon.–Wed. from 7–10: Singer-pianist Larry King. 1/30, 2/6 at 9: Comedy/improvisation group, OK So We Lied, featuring Carmine DeSena, Ariana Johns, Gina Martin, Bruce Tenenbaum, and Maryrose Wood. **AE, CB, DC, MC, V.**

ENCORE, ENCORE—318 W. 45th St. (489-6100). New French/American restaurant with singer-pianist Ann Hampton Callaway, through 2/20, Wed.–Sat. from 9:30–1 a.m. **Panache Encore!** (489-6357). 1/27: Mary Ellen Bernard. 1/28: Sidney Myer At Home. 1/29: Jamie Meyer. 1/30: Helene Zipper. 1/31: Patti Bottino. **AE, DC, MC, V.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 1/27: Bea Shulman. 1/28, 2/2–4: Julienne Marie Scanlon with pianist Wes McAfee. 1/29: Jimmy Webb. 1/30: Beatrice Alexandra. 1/31: Gerta Grunen. 2/1: Steven Davis with Buddy Barnes on piano. **CB, DC, MC.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Bittersuite*, musical review featuring David Edwards, Alix Korey, Barbara Marineau, Byron Nease, Thu.–Fri. and Mon. at 8, Sat. at 7 and 10, Sun. at 5:30 and 8. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 2/13: Margaret Whiting sings *Like Someone in Love*, Tue.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Through 3/27: Jazz-pianist George Shearing, every Tue.–Sat. at 10 and midnight. **Bemelmans Bar:** Pianist Barbara Carroll returns for the season, Tue.–Sat. from 9:45–1 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (315-0100) **Wine Bistro:** Singer-pianist Sarah McLawler plays Tue.–Sat. from 6:30–midnight; Robert Moskowitz takes over on Mon. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Buck Buchholz plays Tue.–Thu. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Singer-pianist Al Foster plays Tue.–Sun. from 5–9, Mon. 5–1 a.m., followed by The Eddie Moore Jazz Trio, Tue.–Sun. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Edward Tone Trio, Tue.–Sat., 7:30–11:30. Pianist Nancy Winston, Sat.–Sun., 6–10. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through January: Pianist Robert Silverman with Sue Williams on bass, Wed.–Thu. from 7:30–12:30 a.m., Fri.–Sat. from 9–1:30 a.m. February: Pianist Kuni Mikami with Vishnu Wood on bass. **AE, CB, DC, MC, V.**

ST. REGIS–SHERATON—Fifth Ave. at 55th St (753-4500). **King Cole Room:** Romantic Art Deco restaurant with dancing to the Hi-Tops every Sat. from 7–1 a.m. Pianist Bob Wetherbee plays Mon.–Fri. from 5:30–11:30. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Michael Roberts plays Tue.–Sat. from 7–11. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). High-tech piano bar. 1/27: Ricky Ritzel in a Man and a Piano Go Hollywood. 1/28, 30: Lisa Corsin. 1/29: Barbara Lewin. 1/30: Ed Battle. Nightly at 8. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 1/27, 2/3: Rita McKenzie in *Call Me Ethel.* 1/29: Jeff and Julie Olmsted in *New Age Blues Revue.* 1/30: Singer-comedienne Sally Jane Heit. **No credit cards.**

GIORDANO—409 W. 39th St. (947-9811). Italian restaurant/piano bar featuring Daniel Nye at the piano every Tue.–Sat. from 9–11. **AE, CB, DC, MC, V.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Joe Derise, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casually elegant American restaurant-piano bar with singer-pianist Lee Glantz playing old favorites every Tue.–Sat. from 8. **AE, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Art Deco lounge featuring Al Mantis/Art Abrams Duo, Wed.–Sat. from 8:30. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Mon. and Tue.: Andy Monroe. Wed., Sat.: Bobbi Miller. Thu.–Fri.: Buck Buchholz. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Pianist Steve Banyra plays the classics of George Gershwin and Cole Porter to modern classics of Stevie Wonder, Tue.–Sat. from 6. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY CATHY HAINER

Wed., Jan. 27

3:00/WNCN—Tchaikovsky: Variations on a Rococo Theme for Cello, Op. 33; **Verdi:** *Atilla:* Ov.

4:00/WNCN—Vivaldi: Cto. for Harp in D; **Schumann:** *Genovieve:* Ov.

WQXR-AM/FM—Dvorak: *Four Romantic Pieces;* **Vivaldi:** Bassoon Cto. in C; **Nielson:** *Helios:* Ov.

5:00/WNCN—Vivaldi: Cto. for 2 Violins, Cello, and Strings in d; **Dvorak:** *Romantic Pieces:* Op. 75.

6:00/WNCN—Boyce: Suite for Brass Ensemble; **Loeillet:** Sonata for Recorder in a, Op. 1, No. 1.

7:00/WQXR-AM/FM—"Symphony Hall." **Mozart:** *Requiem:* Mass in d (Kirby, Watkinson, Thomas/Orch. of the Academy of Ancient Music/Christopher Hogwood).

8:00/WNCN—Boccherini: Guitar Qnt. in e; **Handel:** *March.*

WNYC—St. Paul Chamber Orchestra. **Varese:** *Octandre;* **Schreker:** *Chamber Sym.;* **Takemitsu:** *Stanza I;* **Schoenberg:** Chamber Sym. No. 2.

WQXR-AM/FM—"Live From the Met." **Puccini:** *Turandot.*

9:00/WNCN—R. Strauss: *Sinfonia Domestica:* Op. 53; **Handel:** Cto. Grosso in G, Op. 3, No. 3.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thu., Jan. 28

3:00/WNCN—Mozart: Qnt. in c; **Dukas:** *Polyeucte:* Ov.

4:00/WNCN—Diabelli: Sonata for Guitar in F; **Handel:** Cto. for Organ No. 15 in d.

WNYC—Wieniawski: *Legend.*

WQXR-AM/FM—Avison: Cto. Grosso No. 11 in G; **Zwilich:** Prologue and Variations; **Praetorius:** *Terpsichore:* Dances 4–6.

5:00/WNCN—Bach: Cto. for Harpsichord No. 8 in d; **Vivaldi:** Trio for Violin, Lute, and Continuo in g.

6:00/WNCN—Giardini: Oboe Qt. in D, Op. 25, No. 3; **Haydn:** Feldparthie No. 4 in F.

8:00/WNYC—Boccherini: String Qt. No. 9, "La Ritirata"; **Granados:** *Goyescas.*

8:05/WQXR-AM/FM—Schubert: Sym. No. 10 in D; **Glazounov:** Violin Cto. in a.

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. Saint Louis Symphony, conducted by Leonard Slatkin. **Shostakovich:** Sym. No. 5 in d, Op. 47.

WNYC—Falla: *Nights in the Gardens of Spain;* **Rogers:** *3 Japanese Dances.*

Fri., Jan. 29

3:00/WNCN—Bach: *Well-Tempered Clavier:* Book 1, Preludes and Fugues, Nos. 15, 16, 21, 22.

4:00/WNCN—C.P.E. Bach: Sonatafor Oboe and Continuo in g; **Adam:** *Diable ` Quatre:* Act 2, Scene 3.

WNYC—Walton: *Bagatelles.*

WQXR-AM/FM—Beethoven: Piano Sonata No. 6 in F; **Simpson:** *Dances.*

5:00/WNCN—Sullivan: *Overture di Ballo;* **Giuliani:** Variazioni Concertati for 2 Guitars.

6:00/WNCN—Tchaikovsky: *Festival Overture on the Danish National Anthem,* Op. 15; **Schubert:** Qt. in E-Flat, Op. 14, No. 1.

8:00/WNCN—Respighi: *Feste Romana;* **Joachim:** *Hebrew Melodies for Viola and Piano,* Op. 9.

8:05/WQXR-AM/FM—Mozart: Sym. No. 31 in D, "Paris"; **Mozart:** Clarinet Cto. in A.

WNYC—"The Opera Box."

9:00/WNCN—Granados: *Spanish Dance,* No. 4; **Jongen:** *Symphonie Concertante.*

WNYC—Strauss: *8 Songs,* Op. 10.

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Conductors Gunther Herbig, Adam Fischer, Antal Dorati; pianist David Buechner. **Wagner:** *Siegfried:* Idyll; **Rachmaninoff:** Piano Cto. No. 1 in F-Sharp; **Brahms:** Sym. No. 2 in d.

Sat., Jan. 30

10:00 a.m./WNCN—Schumann: *Waldscenen,* Op. 82; **Arensky:** *Variations on a Theme by Tchaikovsky,* Op 35a.

WNYC—Bach: 3 Pieces for Lute; **Haydn:** String Qt. in C, Op. 54, No. 2; **Faure:** *Dolly:* Suite.

10:04 a.m./WQXR-AM/FM—Beethoven: Rondo in C, Op. 51, No. 1; **Beethoven:** Piano Sonata No. 28 in A.

11:00 a.m./WNCN—Beethoven: Variations and Fugue in E-Flat, Op. 35, "Eroica"; **Vivaldi:** Cto. for 2 Violins and 2 Celli in D.

11:04 a.m./WQXR-AM/FM—Beethoven: *Fidelio:* Ov.; **Tchaikovsky:** *Serenade Melancolique.*

WNYC—Franck: Sym. in d.

12:00/WNCN—Mendelssohn: Cto. for Piano No. 2 in d, Op. 40; **Spohr:** Sonata for Violin and Harp in c.

WNYC—Ravel: Piano Cto. for the Left Hand; **Bliss:** *Colour Sym.*

12:05/WQXR-AM/FM—Weber: Sym. No. 1 in C

1:00/WNCN—R. Strauss: *Salome:* Op. 54, "Dance of the Seven Veils"; **Haydn:** Ov. in D.

WQXR-AM/FM—"The Texaco Metropolitan Opera Broadcast." With conductor James Levine. **Debussy:** *Pelleas et Melisande.*

5:00/WNCN—F. Couperin: *Les Gouts-Réunis:* No. 8 in G; **Finzi:** *Nocturne:* Op. 7, "New Year Music."

5:04/WQXR-AM/FM—Bach: Brandenburg Cto. No. 2 in F; **Brahms:** Intermezzo in b; **Ravel:** *Miroirs.*

6:00/WNCN—Weber: Sonata for Piano No. 2 in A-Flat, Op. 39; **Handel:** *Water Music:* Suite No. 3 in G.

6:04/WQXR-AM/FM—Schubert: Sym. No. 2 in B-Flat; **Nielsen:** *Pan and Syrinx.*

8:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor. **Sibelius:** *Lemminkainen Suite:* The Swan of Tuonela; **Sibelius:** Sym. No. 4 in a; **Faure:** *Pelleas et Melisande*; **Ravel:** *Rapsodie Espagnole.*

9:00/WNCN—"Saturday Night Opera." **Rossini:** *Il Viaggio a Reims* (Terrani, Gimenez, Raimondi, Europe Chamber Orch./Abbado).

Sun., Jan. 31

10:00 a.m./WNCN—"Classic Guitar." **Anonymous:** 2 Catalan Folksongs; **Bach:** Cto. for Voilin in E.

WNYC—Copland: Clarinet Cto.; **Schubert:** *Auf dem Strom;* **Berwald:** *Sinfonie Singuliere.*

11:00 a.m./WNCN—Bach: Cto. for Harpsichord in d; **Telemann:** Quartet in d.

WNYC—"Schubert Birthday Program."

12:00/WNCN—Khachaturian: *Spartacus;* **Faure:** Fantasie for Piano and Orch. in G, Op. 111.

1:00/WNCN—Chicago Symphony Orchestra. Gennady Rozhdestvensky, conductor; violinist Frank Peter Zimmermann. **Haydn:** Sym. No. 70 in D; **Prokofiev:** Cto. for Violin No. 1 in D, Op. 19; **Haydn:** Sym. No. 71 in B-Flat; **Massenet:** *Scenes pittoresques.*

WNYC—Walton: Sym. No. 1 in B-Flat.

1:04/WQXR-AM/FM—Mozart: Piano Cto. No. 11 in F; **Saint-Saens:** Sym. No. 3 in c.

3:00/WNCN—Beethoven: Sonata for Violin and Piano No. 5 in F, Op. 24, "Spring"; **Rossini:** Introduction, Theme, and Variations for Clarinet.

3:04/WQXR-AM/FM—The New York Philharmonic. Felix Kruglikov, conductor; violinist Miriam Fried. **Brahms:** Violin Cto. in D; **Shostakovich:** Sym. No. 5.

4:00/WNCN—Haydn: Qt. in B-Flat, Op. 9, No. 5; **Albeniz:** *Recuerdos de Viaje:* Op. 71.

5:00/WNCN—Haydn: Qt. in d, Op. 76, No. 2, "Quinten"; **Viotti:** Cto. for Piano and Violin Obbligato No. 3 in A.

6:00/WNCN—Mozart: Sym. No. 21 in A; **Mompou:** *Impressiones Intimas.*

8:00/WNCN—Bloch: Cto. Grosso No. 1 for Strings with Piano Obbligato; **Beethoven:** *Leonore:* Ov. No. 2, Op. 72a.

8:05/WQXR-AM/FM—"Metropolitan Life Opera House." **Chausson:** *Le Roi Arthus* (Quilico, Winbergh, Zylis-Gara, Nouvel Orchestre/Armin Jordan).

9:00/WNCN—Brahms: Sym. No. 4 in e, Op. 98; **Ravel:** *Miroirs:* "Une Barque sur l'ocean."

Mon., Feb. 1

3:00/WNCN—Sibelius: *En Saga:* Op. 9; **Grainger:** *Four Folk Tunes.*

4:00/WNCN—Handel: Cto. Grosso in d; Op. 3, No. 5; **Chopin:** *Ballade:* No. 1 in g, Op. 23.

WNYC—Debussy: *The Martyrdom of St. Sebastian.*

WQXR-AM/FM—R. Strauss: String Sextet from *Capriccio;* **Rachmaninoff:** Symphonic Dance No. 3.

5:00/WNCN—Mendelssohn: *Variations Serieuses in d:* Op. 54; **Nadermann:** Nocturne for Flute and Harp.

6:00/WNCN—Bach: Praeludium, Fugue and Allegro for Lute in E-Flat; **Sibelius:** *Malinconia,* Op. 20.

7:30/WNYC—"The Salzburg Festival." **Brahms:** Violin Sonata, Op. 100; **Busoni:** Violin Sonata No. 2; **Schubert:** Rondo; *Fantaisie.*

8:05/WQXR-AM/FM—"Symphony Hall." **Beethoven:** Piano Cto. No. 1 in C; **Walton:** *Scapino.*

9:00/WNCN—R. Strauss: *Don Quixote:* Op. 35; **Torelli:** Sonata a Cinque in D.

9:30/WNYC—Brahms/Schoenberg: Piano Qt.

Tue., Feb. 2

3:00/WNCN—Haydn: Cto. for Violin No. 1 in C; **Saint-Saens:** Cto. for Cello No. 1 in a, Op. 33.

4:00/WNCN—Holborne: *Suite;* **Bach:** Sonata for Flute and Harpsichord No. 3 in A.

WNYC—Hindemith: *Kammermusik.*

WQXR-AM/FM—Dvorak: *Othello:* Ov.; **Mozart:** Divertimento in F.

5:00/WNCN—Wagner: *Die Meistersinger:* Prelude; **Avison:** Cto. Grosso No. 5 in d.

6:00/WNCN—Zipoli: Suite for Harpsichord in C; **Paganini:** *Caprices,* Op. 1, Nos. 20–22.

7:30/WNYC—The Minnesota Orchestra. David Zinman, conductor. **Stokes:** *On the Badlands;* **Mozart:** Violin Cto. No. 5; **Haydn:** Sym. No. 100.

8:05/WQXR-AM/FM—"Symphony Hall." **Mussorgsky:** *Khovanschina:* Prelude; **Dvorak:** Sym. No. 5 in f.

9:00/WNCN—Glazounov: *Seasons:* Op. 67; **Debussy:** *Reverie.*

9:30/WNYC—Walker: Variations for Orchestra; **Prokofiev:** Piano Sonata No. 9; **Merikanto:** *Largo misterioso.*

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

COMPILED BY TONY COOK

Weekdays, January 27–29 and February 1–2

2 **WCBS**
975-4321
4 **WNBC**
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5 **WNYW**
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7 **WABC**
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9 **WWOR**
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11 **WPIX**
949-1100
13 **WNET**
560-2000
21 **WLIW**
(516) 454-8866
31 **WNYC**
669-7800
H **HBO**
512-1208
M **CINEMAX**
512-1208
N **UPTOWN**
304-3000
S **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Schedules are subject to last-minute changes.

6:00 a.m.
2 4 News
5 *Saber Rider*
7 *World News*
9 *Romper Room*
11 Wed.: *Open Mind.* Public affairs.
Thu.: *Aprenda Ingles*
Fri.: *Watch on Washington*
Mon.: *Insight*
Tue.: *Carrascolendas*
13 *French in Action*
M Thu.: *Crazy About the Movies*
S Wed.: *The Dream and the Triumph*

6:30 a.m.
2 News
4 *Before Hours*
5 *Silverhawks*
9 *Zoobilee Zoo*
11 *Smurfs*
13 *New Jersey News* (except Mon.)
Mon.: *Body Watch*
H Wed.: *Sometimes I Don't Love My Mother*
Mon.: *The Adventures of Professor Beethoven*
M Wed.: **Movie:** *Paper Moon*
Thu.: **Movie:** *In the Good Old Summertime*
Fri.: **Movie:** *The Tingler*
Mon.: **Movie:** *The Heart Is a Lonely Hunter*
Tue.: **Movie:** *The Sandpiper*
S Wed.: **Movie:** *The Gnomes' Great Adventure*
Thu.: **Movie:** *The Man From Button Willow*

6:45 a.m.
4 News
21 *A.M. Weather*

7:00 a.m.
2 *This Morning*
4 *Today*
5 *Thundercats*
7 *Good Morning America*
9 *Beverly Hills Teens*
11 *Transformers*
13 *Sesame Street*
21 *Nightly Business Report*
31 *Ohayo! New York*
H Thu.: *The Red Balloon*
Fri., Tue.: *Seabert*
Mon.: *Berenstain Bears' Comic Valentine*
S Mon.: *The House at 12 Rose Street*
Tue.: *Me and Dad's New Wife*

7:30 a.m.
5 *Bugs and Porky*
9 *Jetsons*
11 *Jem*
21 *Mister Rogers*
H *Fraggle Rock*

8:00 a.m.
9 *Bugs Bunny*
11 *Bionic Six*
13 *Captain Kangaroo*
21 *Sesame Street*
H Wed.: **Movie:** *Bye Bye Birdie*
Thu.: **Movie:** *Odd Jobs*
Fri.: **Movie:** *The Turning Point*
Mon.: **Movie:** *Revolution*
Tue.: **Movie:** *Big Trouble in Little China*
M Fri.: **Movie:** *Above and Beyond*
S Wed.: **Movie:** *Red Dawn*
Thu.: **Movie:** *Assisi Underground*
Fri.: **Movie:** *Witch's Sister*
Mon.: **Movie:** *Except for Me and Thee*
Tue.: **Movie:** *Ape and Super-Ape*

8:30 a.m.
5 *My Little Pony*
9 *Dinosaucers*
11 *Teddy Ruxpin*
13 *Mister Rogers*
M Wed.: **Movie:** *The Return of the Soldier*
Thu.: **Movie:** *Sunday Dinner for a Soldier*
Tue.: **Movie:** *Nothing Personal*

9:00 a.m.
2 *The Judge*
4 *Geraldo*
5 *Brady Bunch*
7 *Morning Show*
9 *I Dream of Jeannie*
11 *Mork & Mindy*
13 *Sesame Street*
21 *Instructional Television*
31 *Home Stretch*
M Mon.: **Movie:** *Knights and Emeralds*

9:30 a.m.
2 *Divorce Court*
5 *Leave It to Beaver*
9 *Carol Burnett*
11 *F-Troop*
31 *Body Electric*
H Thu.: **Movie:** *Miracles*
S Fri.: *The Special Magic of Herself the Elf*

10:00 a.m.
2 *Blackout*
4 *Sale of the Century*
5 *I Love Lucy*
7 *Sally Jessy Raphaël*
9 *Marcus Welby, M.D.*
11 *Tony Randall Show* (except Thu., Fri.)
Thu.: *At the Movies*
Fri.: *Run Away With the Rich and Famous*
31 Wed.: *American Interests*
Thu.: *Images/Imagenes*
Fri.: *In Black and White*
Mon.: *All About TV*
Tue.: *Cityscope*
H Wed.: **Movie:** *The Karate Kid Part II*
Fri.: *Not Necessarily the Year*
Mon.: **Movie:** *Restless Natives*
Tue.: **Movie:** *The Seven Magnificent Gladiators*
M Thu.: **Movie:** *Fail-Safe*
Fri.: **Movie:** *Mission Hill*
S Wed.: **Movie:** *The Amorous Adventures of Moll Flanders*
Thu.: **Movie:** *Lone Star*
Fri.: **Movie:** *The Fixer*
Mon.: **Movie:** *Malaya*
Tue.: **Movie:** *The Impossible Years*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
5 *Bewitched*
7 *Jeopardy II*
11 *Alice*
31 Wed.: *Ask Congress*
Thu.: *World Chronicle*
Fri.: *Tony Brown*
Mon.: *Globe Watch*
Tue.: *State of the Arts*
M Wed.: **Movie:** *Smooth Talk*
Mon.: **Movie:** *Class of '44*
Tue.: **Movie:** *Ordeal by Innocence*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *Charlie's Angels*
7 *Who's the Boss?*
9 *People Are Talking*
11 *Rhoda*
31 Wed.: *Wildside*
Thu.: *Hello Jerusalem*
Fri.: *Complete Gilbert and Sullivan*
Mon.: *Faces of Japan*
Tue.: *Broadway Magazine*
H Thu.: **Movie:** *The Tamarind Seed*
Fri.: **Movie:** *Saving Grace*

11:30 a.m.
4 *Win, Lose, or Draw*
7 *Home*
11 *Best Talk in Town*
31 Wed.: *Folkways:* "Music From the Hills"
Thu.: *Adam Smith's Money World*
Mon.: *American Art Forum*
Tue.: *Here's to Your Health*
H Mon.: **Movie:** *Quicksilver*
Tue.: **Movie:** *Mannequin*
M Fri.: **Movie:** *The Cowboys*

11:35 a.m.
S Thu.: **Movie:** *Crimes of the Heart*

NOON
2 News
4 *Super Password*
5 *Kojak*
7 *Ryan's Hope*
9 News
11 *Odd Couple*
31 Wed.: *America's Black Forum*
Thu.: *Economics U.S.A.*
Mon.: *Making of the Continents*
Tue.: *Television*
H Wed.: **Movie:** *Poltergeist II: The Other Side*
M Wed.: **Movie:** *A Streetcar Named Desire*
Thu.: **Movie:** *Sweet Liberty*
Mon.: **Movie:** *The Return of the Soldier* (cc)
Tue.: **Movie:** *Code Name: Emerald*
S Mon.: **Movie:** *Enemy Mine*
Tue.: **Movie:** *Kojak: The Belarus Files*

12:30
2 *Young and the Restless*
4 *Scrabble*
7 *Loving*
11 Wed.: **Movie:** *Jeremiah Johnson* (1972). Robert Redford.
Thu.: **Movie:** *In the Heat of the Night* (1967). Rod Steiger.
Fri.: **Movie:** *Fatso* (1980). Dom DeLuise.
Mon.: **Movie:** *We're No Angels* (1955)
Tue.: **Movie:** *Hunters Are for Killing* (1970)
31 Wed.: *European Journal*
Thu.: *Personal Finances*
Fri.: *Computer Works:* "Word Processing I"
S Wed.: **Movie:** *Platypus Cove*
Fri.: **Movie:** *Haunted Honeymoon*

1:00
4 *Days of Our Lives*
5 *Hour Magazine*
7 *All My Children*
9 *High Rollers*
31 Wed.: *Mystery!: Agatha Christie's Miss Marple*
Thu.: *Upstairs, Downstairs*
Fri.: *The Write Course*
Mon.: *The Brain*
Tue.: *Masterpiece Theatre: Fortunes of War*
H Thu.: **Movie:** *Over the Top*
Fri.: **Movie:** *Desert Bloom*
Tue.: *Tina—Live From Rio*

1:30
2 *Bold and the Beautiful*
9 *Love Connection*
31 Fri.: *American Adventure*
H Wed.: *Rainbow Brite and the Star Stealer*
Mon.: *Cinema Workshop #3*
M Fri.: **Movie:** *Tea and Sympathy*
S Thu.: **Movie:** *The Fifth Missile*

2:00
2 *As the World Turns*
4 *Another World*
5 *Popeye*
7 *One Life to Live*
9 *Newlywed Game*
31 Wed.: *Madeleine Cooks*
Thu.: *Candidates '88*
Fri.: *America the Second Century*
Tue.: *Voices and Visions*
H Mon.: **Movie:** *The Far Pavilions, Part I*
Tue.: **Movie:** *The Far Pavilions, Part 2*
M Wed.: **Movie:** *Just the Way You Are*
Thu.: **Movie:** *The Hasty Heart*
Mon.: **Movie:** *Here Comes Mr. Jordan*
Tue.: **Movie:** *The Bedford Incident*
S Wed.: **Movie:** *The Golden Child*
Fri.: **Movie:** *Kismet*
Mon.: **Movie:** *Crocodile Dundee*
Tue.: **Movie:** *A New Kind of Love*

2:30
5 *Woody Woodpecker*
9 *Dating Game*
11 *Spiral Zone*
13 *French Chef*
31 Wed.: *Creative Living*
Fri., Mon.: *This Old House*
H Thu.: **Movie:** *Little Shop of Horrors*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Dennis the Menace*
7 *General Hospital*
9 *Cannon*
11 *Ghostbusters*
13 *Frugal Gourmet* (except Tue.)
Tue.: *Learning in New York*
21 *Lilias, Yoga, and You*
31 *Square One TV*
H Wed.: *Sometimes I Don't Love My Mother*
Fri.: *First Offender*

3:30
5 *Flintstones*
11 *G.I. Joe*
13 *Mister Rogers* (except Tue.)
21 *Hooked on Aerobics*
31 *Video Music Box*
M Fri.: **Movie:** *The Mosquito Coast*
Mon.: *Steve Allen's Golden Age of Comedy*

4:00
2 *Superior Court*
4 *Donahue*
5 *Real Ghostbusters*
7 *Oprah Winfrey Show*
9 *Barnaby Jones*
11 *Eight Is Enough*
13 *Sesame Street* (except Wed.)
Wed.: *Wonderworks*
21 *Sesame Street*
H Wed.: *When, Jenny? When?*
Fri.: *Survival Series:* "Sharks"
Mon.: *Josie*
Tue.: **Movie:** *Uphill All the Way*
M Wed.: **Movie:** *Dr. Strangelove*
Thu.: **Movie:** *Radio Days*
Tue.: **Movie:** *'night Mother*
S Wed.: **Movie:** *The Gnomes' Great Adventure*

Thu.: **Movie:** *The Man From Button Willow*
Fri.: *Getting Even*
Mon.: **Movie:** *Brothers by Choice*
Tue.: **Movie:** *The Valentine's Day That Almost Wasn't*

4:30
2 *People's Court*

5 *Ducktales*
31 *3-2-1 Contact*

H Wed.: **Movie:** *Your Place or Mine?*
Thu.: *Clay Feet*
Mon.: *One Too Many*
M Mon.: **Movie:** *Fast Forward*

S Tue.: **Movie:** *Ape and Super-Ape*

5:00
2 4 7 News
5 *Diff'rent Strokes*
9 *T.J. Hooker*
11 *Little House on the Prairie*
13 *3-2-1 Contact*
21 *Sesame Street*
31 Wed.: *Take Charge*
Thu.: *American Interests*
Fri.: *Kwitny Report*
Mon.: *Looking East*
Tue.: *Body Electric*

H Thu.: **Movie:** *The Goonies*
Fri.: **Movie:** *The Best of Times*

S Fri.: *The Special Magic of Herself the Elf* (cc)

5:30
2 News
5 *Facts of Life*
13 *Square One TV*
31 *City Comment*
H Mon.: **Movie:** *Nightwing*
Tue.: *The Truth About Alex*
M Thu.: **Movie:** *She Wore a Yellow Ribbon*
Fri.: **Movie:** *Red Dawn*
S Wed.: *The Dream and the Triumph*
Thu.: *Gadjets, Gimmicks, and Games*
Fri.: **Movie:** *Witch's Sister*

5:45
31 *News From City Hall*

Weeknights, January 27–29 and February 1–2

WED., JAN. 27

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
M **Movie:** *The Slugger's Wife*
S **Movie:** *Red Dawn*

6:15
H **Movie:** *Bad Medicine*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *MacNeil/Lehrer*
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *We Got It Made*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
21 *World of Survival*

8:00
2 *Law and Harry McGraw*
4 *Highway to Heaven*
5 **Movie:** *The Best Little Girl in the World* (1981). Charles Durning. Well-acted drama of a young girl suffering from anorexia nervosa; based on the Steven Levenkron novel.
7 *Perfect Strangers*
9 *Evening Magazine*
11 *Hill Street Blues*
13 *Live From the Met: Turandot.* The Franco Zefferelli production of the popular Puccini opera, conducted by James Levine; stars Placido Domingo, Eva Marton, and Leona Mitchell; simulcast over WQXR-FM.
21 *Discover.* Examines a troupe of baboons in Kenya, a new procedure for heart surgery, and new winemaking techniques.
31 *Dark Shadows*
H **Movie:** *The Karate Kid Part 2*
M **Movie:** *8 Million Ways to Die*
N **Movie:** *Gun Crazy*
S *Brothers*

8:30
7 *Head of the Class*
9 *Entertainment Tonight*
31 *Eastenders*
S *It's Garry Shandling's Show*

9:00
2 *Magnum, P.I.*
4 *Cheers*
7 *Hooperman*
9 *Morton Downey Show*
11 **Special:** *Golden Globe Awards*
21 *Lobsters.* A rare look at lobsters and their struggle to survive against the highly sophisticated fishing industry.
31 *Sherpa*
S **Movie:** *The Golden Child*

9:30
4 *Beverly Hills Buntz*
7 *Slap Maxwell*

10:00
2 *The Equalizer*
4 *St. Elsewhere*
5 9 News
7 *Dynasty*
21 *TV Classics Special: Sing Along With Mitch*
31 *Kwitny Report*
H *1st and Ten*
M **Movie:** *Cyclone*
N **Movie:** *Fearless Vampire Killers*

10:30
13 *Great Performances: Rigoletto.* Verdi's great opera, filmed on location in Italy by Jean-Pierre Ponnelle; stars Luciano Pavarotti and Victoria Vergara.
31 *Murder of a Moderate Man*
H *Tina—Live From Rio*

11:00
2 4 11 News
5 *M*A*S*H*
7 News
9 *Benny Hill*
21 *Are You Being Served?*
31 *Video Music Box*
S **Movie:** *Liz*

11:30
4 *Tonight Show*
5 *Best of the Late Show*
7 *Nightline*
9 **Basketball:** Syracuse vs. Seton Hall
11 *The Honeymooners*
21 *Butterflies*
H **Movie:** *ACE Award Winner*—To be announced
M **Movie:** *The Big Chill* (cc)

11:35
2 *Night Heat*

11:45
N **Movie:** *Salvador*

MIDNIGHT
7 **Movie:** *Not as a Stranger* (1955). Robert Mitchum.
11 *Star Trek*
21 *Long Island Report*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
21 *Nova*
S **Movie:** *Witness*

12:45 a.m.
2 **Movie:** *Oliver Twist* (1982). George C. Scott.

1:00 a.m.
5 *Archie Bunker's Place*
11 *Olympic Saga*
13 *Monty Python*

1:20 a.m.
M **Movie:** *A Nightmare on Elm Street, Part 2*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*
H **Movie:** *Wisdom*

2:00 a.m.
4 *Wil Shriner Show*
5 **Movie:** *McMillan: Secrets for Sale* (1975). Rock Hudson.
9 *Home Shopping*
11 *Secrets of Success*

2:05 a.m.
2 News

2:30 a.m.
13 *Profiles of Nature*
S **Movie:** *At Last, At Last*

2:45 a.m.
7 News

2:50 a.m.
M **Movie:** *Boarding School*

3:00 a.m.
4 *Hit Squad*
11 *Keys to Success*
13 *Nature*

3:15 a.m.
7 **Movie:** *Ned Kelly, Outlaw* (1970). Allen Bickford.

3:25 a.m.
H **Movie:** *Missing in Action*

3:30 a.m.
4 *Matchmaker*
11 **Movie:** *Follow the Leader* (1944). Huntz Hall.

4:00 a.m.
4 *New Record Guide*
5 *I Love Lucy*
13 *Innovation*

4:10 a.m.
S **Movie:** *The Amorous Adventures of Moll Flanders*

4:30 a.m.
4 *New Wilderness*
13 *The Storytellers*
M **Movie:** *She's Got to Have It*

5:00 a.m.
4 *Slim Cooking*
11 *Twilight Zone*

5:10 a.m.
H **Movie:** *Hot Target*

5:30 a.m.
4 *Getting in Touch*
5 *Kideo*
7 *Morning Stretch*
11 News
13 *One-on-One*

THU., JAN. 28

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Adrian Mole*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
S **Movie:** *Rebellion of Young David*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*
S *The Wombles and Their Magical Machines*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
H **Movie:** *Cocoon*
S **Movie:** *Assisi Underground*

7:30
2 *Wheel of Fortune*
4 *Out of This World*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Cheetah"
M **Movie:** *Police Academy 3: Back in Training*

8:00
2 *Tour of Duty*
4 *Cosby Show*
5 **Movie:** *Hot Moves* (1984). Michael Zorek.
7 *The Charmings*
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Wild America:* "Swamp Bear"
31 *Dark Shadows*
N **Movie:** *Alfie*

8:30
4 *A Different World*
7 **Movie:** *Live and Let Die* (1973). Roger Moore.
9 *Entertainment Tonight*
13 *Currents:* "Crime in the Suites." A report on the spread of white collar crime in America.
21 *This Old House*
31 *Eastenders*

9:00
2 *Simon & Simon*
4 *Cheers*
9 *Morton Downey Show*
11 **Movie:** *My Favorite Year* (1982). Peter O'Toole.
13 *Voices and Visions*
21 31 *Mystery!: Agatha Christie's Miss Marple*
H **Movie:** *Opposing Force*
M **Movie:** *In the Shadow of Kilimanjaro*
S **Movie:** *Critical Condition*

9:30
4 *Night Court*

10:00
2 *Knots Landing*
4 *L.A. Law*
5 9 News
13 **Special:** *Dupont-Columbia University Awards.* Tom Brokaw hosts this annual awards presentation that honors excellence in broadcast journalism.
21 *Nanny*
31 *Murder of a Moderate Man*
N **Movie:** *Knife in the Water*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Benny Hill*
21 *Are You Being Served?*
31 *Video Music Box*
H *Inside the NFL*
M **Movie:** *Streetwalkin'*
S **Movie:** *Crimes of the Heart*

11:30
4 *Tonight Show*
5 *Best of the Late Show*
7 *Nightline*
9 **Basketball:** Knicks vs. Washington
11 *The Honeymooners*
13 *Channel Crossings*
21 *The Many Wives of Patrick*

11:35
2 *Night Heat*

MIDNIGHT
7 **Movie:** *The Three Faces of Eve* (1957). Joanne Woodward. Tour de force performance by Woodward as a young woman suffering from multiple personalities.
11 *Star Trek*
21 *Long Island Report*
H **Movie:** *Little Shop of Horrors*
N **Movie:** *Rembrandt*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
21 *Rainin' in My Heart: A Blues Mosaic.* The development of the blues sound in the South, featuring the musical styles of ten southern bluesmen.
M **Movie:** *The Last Detail*

12:45 a.m.
2 **Movie:** *Prototype* (1983). Christopher Plummer.

12:55 a.m.
S *Julian Lennon*

1:00 a.m.
5 *Archie Bunker's Place*
11 *Twilight Zone*
13 *Monty Python*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:40 a.m.
H **Movie:** *Rich and Famous*

1:50 a.m.
7 News

2:00 a.m.
4 *Wil Shriner Show*
5 **Movie:** *McCloud: Three Guns for New York* (1976). Dennis Weaver.
9 *Home Shopping*
11 *Keys to Success*
S **Movie:** *Street w alkin'*

2:05 a.m.
2 News

2:15 a.m.
M **Movie:** *Let's Make a Dirty Movie*

2:20 a.m.
7 **Movie:** *Sounder, Part II* (1976). Ebony Wright, Harold Sylvester.

2:30 a.m.
11 *Twilight Zone*
13 *Profiles of Nature*

3:00 a.m.
4 *Hit Squad*
11 *Keys to Success*
13 *Television*

3:30 a.m.
4 *Matchmaker*
11 *Lifestyles of the Rich and Famous*
S **Movie:** *I Walk Alone*

3:40 a.m.
H **Movie:** *Trouble in Mind*
M **Movie:** *Loose Screws*

4:00 a.m.
4 *New Record Guide*
5 *I Love Lucy*
13 *Innovation*

4:30 a.m.
4 *New Wilderness*
7 *The Avengers*
11 *Twilight Zone*
13 *Eyes on the Prize*

5:00 a.m.
4 *Slim Cooking*
11 *Twilight Zone*
M **Movie:** *Radio Days*

5:15 a.m.
S **Movie:** *The Fifth Missile*

TELEVISION

5:30 a.m.
4 *Getting in Touch*
5 *Kideo*
7 *Morning Stretch*
11 News
13 *Vistas*

5:35 a.m.
H **Movie:** *Low Blow*

FRI., JAN. 29

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Nature Watch*
21 *Newton's Apple*
31 Italian programming (concludes at 8)

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
H *Inside the NFL*
S *Comedy Spotlight*

7:30
2 *Wheel of Fortune*
4 *You Can't Take It With You*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*
M **Movie:** *Return of the Jedi*

7:45
S *Comedy Club Network*

8:00
2 **Special:** *Snoopy: The Musical*
4 **Movie:** *The Return of the Six-Million Doll ar Man and the Bionic Woman* (1986). Lee Majors.
5 **Special:** *Road to San Diego—The Super Bowl*
7 *Full House*
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Nature:* "Birds of the Sun"
31 *Washington Week in Review*
H **Movie:** *Running Scared*
N **Movie:** *Fast Talking*
S **Movie:** *Haunted Honeymoon*

8:30
7 *Mr. Belvedere*
9 *Entertainment Tonight*
13 *Wall $treet Week*
31 *Eastenders*

9:00
2 **Movie:** *Stones for Ibarra* (1987). Glenn Close.
5 **Special:** *Hollywood: The Gift of Laughter*
7 *The Thorns*
9 *Morton Downey Show*
11 **Movie:** *A Little Sex* (1982). Tim Matheson.
13 *Great Performances: Broadway Sings—The Music of Jule Styne*
21 *In Search of the Trojan War*
31 *Masterpiece Theatre: Fortunes of War*

9:30
7 *Sledge Hammer!*

10:00
4 *Miami Vice*
5 9 News
7 *20/20*
21 *Eyes on the Prize: America's Civil Rights Years, 1954–1965*—"Fighting Back, 1957–1962." Examines school desegregation in the South including James Meredith's 1962 challenge to the enrollment policy at the University of Mississippi.
31 *Murder of a Moderate Man*
H **Movie:** *48 HRS.*
M **Movie:** *Omega Syndrome*
N **Movie:** *The Quiet Earth*
S *It's Garry Shandling's Show*

10:30
S *Brothers*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 **Movie:** *Conflict* (1945). Humphrey Bogart.
21 *Wall $treet Week*
31 *World TV Presents* (Chinese programming)
S *Super Dave*

11:30
4 *Tonight Show*
5 *Best of the Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *Washington Week in Review*
M **Movie:** *The Mosquito Coast*
S **Movie:** *Maximum Overdrive*

11:35
2 *Top of the Pops*

11:40
H *1st and Ten*

11:45
N **Movie:** *Floating Weeds*

MIDNIGHT
7 **Movie:** *Amityville—The Demon* (1983). Tony Roberts.
9 *Entertainment Tonight*
11 *Secrets of Success*
21 *Long Island Report*

12:10 a.m.
H *Not Necessarily the Year*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
13 *You Gotta Have Art Special*
21 **Movie:** *And the Angels Sing* (1944). Dorothy Lamour.

12:35 a.m.
2 **Movie:** *The Night Stalker* (1974). Darren McGavin.

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Run Away With the Rich and Famous*
13 *Monty Python*

1:10 a.m.
H **Movie:** *Breaking All the Rules*

1:15 a.m.
S **Movie:** *Felicity*

1:30 a.m.
4 *Friday Night Videos*
5 *Get Smart*
11 News
13 *MacNeil/Lehrer*
M **Movie:** *Foreplay*

1:45 a.m.
2 *Win, Lose, or Draw*

1:50 a.m.
7 News

2:00 a.m.
5 **Movie:** *The Moon Is Blue* (1953). William Holden.
9 **Movie:** *Dirty Dingus Magee* (1970). Frank Sinatra.
11 *Secrets of Success*

2:15 a.m.
2 *Win, Lose, or Draw*

2:20 a.m.
7 **Movie:** *Watch on the Rhine* (1943). Paul Lucas, Bette Davis. Lillian Hellman's timely W. W. II drama of a man and his wife who are pursued by Nazi agents; Oscar-winning performance by Lucas.

2:30 a.m.
4 News
13 *Profiles of Nature*

2:35 a.m.
S *Comedy Spotlight*

2:45 a.m.
2 **Movie:** *The Clone Master* (1978). Art Hindle.
H *Inside the NFL*

3:00 a.m.
4 *Wil Shriner Show*
11 *Keys to Success*
13 **Movie:** *The Last Gangster* (1937). Edward G. Robinson.
M **Movie:** *Armed Response*

3:20 a.m.
S **Movie:** *Apocalypse Now*

3:30 a.m.
11 **Movie:** *Mr. Muggs Rides Again* (1945). Leo Gorcey.

3:45 a.m.
H **Movie:** *Target*

4:00 a.m.
4 *Hit Squad*
9 **Movie:** *Above Suspicion* (1943). Joan Crawford.

4:05 a.m.
5 *I Love Lucy*

4:20 a.m.
13 **Movie:** *Penthouse* (1933). Myrna Loy.

4:30 a.m.
4 *Matchmaker*
M **Movie:** *Lookin' to Get Out*

4:35 a.m.
7 **Movie:** *Every Man Needs One* (1972). Connie Stevens.

5:00 a.m.
2 *Newsmakers*
4 *Ben Casey*
11 *U.S. Farm Report*

5:30 a.m.
5 *New Monkees*
11 News

MON., FEB. 1

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Wild America*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
S **Movie:** *Except for Me and Thee*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*
M **Movie:** *Starship Redwing*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *Marblehead Manor*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*
H *Fraggle Rock* (cc)

8:00
2 *Kate & Allie*
4 *Alf*
5 **Special:** *Cousteau in New Zealand*
7 *MacGyver*
9 *Evening Magazine*
11 *Hill Street Blues*
21 **Premiere:** *Television:* "Comedy." Explores the evolution of television comedy from the days of Milton Berle to the present day comedy of David Letterman.
31 *Dark Shadows*
H **Movie:** *Black Widow* (cc)
M **Movie:** *Labyrinth*
N **Movie:** *Bliss*
S **Movie:** *Crocodile Dundee*

8:30
2 *Frank's Place*
4 *Valerie's Family*
9 *Entertainment Tonight*
13 *Adam Smith*
31 *Eastenders*

9:00
2 *Newhart*
4 **Movie:** *Flashdance* (1983). Jennifer Beals.
7 **Movie:** *Weekend War* (1987). Stephen Collins.
9 *Morton Downey Show*
11 **Movie:** *Shark's Paradise* (1986). Ron Becks.
13 *Television:* "Comedy"
21 *Phenomenal World:* "Furnace in the Sky." The search for ways to harness the energy of the sun.
31 *All the World's a Stage:* "Admit Me Chorus." Ronald Hardwood compares contemporary theater with the theater of the past.

9:30
2 *Designing Women*

10:00
2 *Wise Guy*
5 9 News
13 *Eyes on the Prize*
21 *Discover*
31 *Ethnic Notions: Portraits of Prejudice.* Actress Esther Rolle examines the deep-rooted stereotypes that have fueled anti-black prejudices throughout American history.
H **Movie:** *Where Are the Children?*
M **Movie:** *Mannequin*
N **Movie:** *Hard Traveling*
S *Super Dave*

10:30
S **Movie:** *Enemy Mine*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *Upstairs, Downstairs*
21 *Are You Being Served?*
31 *Watch Me Move.* The impact of black social dance on American culture.

11:30
4 *Best of Carson*
5 *Best of the Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *TV Classics: $64,000 Challenge*
M **Movie:** *The Big Chill*

11:35
2 *Hunter*

11:40
H Mon.: **Movie:** *From Beyond*

MIDNIGHT
7 **Movie:** *633 Squadron* (1964). Cliff Robertson.
9 *Entertainment Tonight*
11 *Secrets of Success*
13 *Mystery!: Agatha Christie's Miss Marple*
21 *Long Island Report*
N **Movie:** *La Chevre*

12:20 a.m.
S **Movie:** *Raging Bull*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
21 *In Search of the Trojan War*

12:45 a.m.
2 **Movie:** *A Billion for Boris* (1984). Scott Tilner.

1:00 a.m.
5 *Natural Weight Loss*
9 *Joe Franklin Show*
11 *Getting Rich*
13 *Monty Python*

1:10 a.m.
H **Movie:** *Dead and Buried*

1:20 a.m.
M **Movie:** *Not Quite Paradise*

1:30 a.m.
4 11 News
5 *Keys to Success*
13 *MacNeil/Lehrer*

1:55 a.m.
7 News

2:00 a.m.
4 *Wil Shriner Show*
5 **Movie:** *The Hound of the Baskervilles* (1959). Peter Cushing, Christopher Lee.
9 *Home Shopping*
11 *Streets of San Francisco*

2:05 a.m.
2 News

2:25 a.m.
7 **Movie:** *Sundown* (1941). Gene Tierney.

2:30 a.m.
13 *Profiles of Nature*
S **Movie:** *Wild and Beautiful on Ibiza*

2:50 a.m.
H **Movie:** *Quicksilver*

3:00 a.m.
4 *Hit Squad*
11 *Streets of San Francisco*
13 *Nova*

3:10 a.m.
M **Movie:** *In the Shadow of Kilimanjaro*

3:30 a.m.
4 *Matchmaker*

3:50 a.m.
5 *I Love Lucy*

3:55 a.m.
S **Movie:** *The Joy of Flying*

4:00 a.m.
4 *New Record Guide*
11 *Harry O*
13 *Innovation*

4:30 a.m.
4 *New Wilderness*
7 *The Avengers*
13 *Masterpiece Theatre*

4:40 a.m.
H *Cinema Workshop #3*

4:50 a.m.
M **Movie:** *Mannequin*

5:00 a.m.
4 *Slim Cooking*
11 *Twilight Zone*

5:10 a.m.
H **Movie:** *Black Widow*

5:20 a.m.
S **Movie:** *Brothers by Choice*

5:30 a.m.
4 *Getting in Touch*
5 *Kideo*
7 *Morning Stretch*
11 News
13 *Currents*

TUE., FEB. 2

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Degrassi Junior High*
21 *Newton's Apple*
31 Italian programming
M **Movie:** *The Mountain Road*
S **Movie:** *Kojak: The Belarus Files*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*
H **Movie:** *Haunted Honeymoon*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*

4 *She's the Sheriff*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*

8:00
2 *48 Hours*
4 *Matlock*
5 **Movie:** *The Deep* (1977). Robert Shaw, Nick Nolte.
7 *Who's the Boss?*
9 *Evening Magazine*
11 **Special:** *Mrs. Woman of the World Beauty Pageant*
21 *Nova*
31 *Dark Shadows*
H **Movie:** *Mannequin*
M **Movie:** *Highlander*
N **Movie:** *Let's Make It Legal*
S **Movie:** *That Was Then, This Is Now*

8:30
7 *Growing Pains*
9 *Entertainment Tonight*
13 *Innovation:* "Creatures of the Deep." The relationship between man and the sea.
31 *Eastenders*

9:00
2 *Jake and the Fatman*
4 *Hunter*
7 *Moonlighting*
9 *Morton Downey Show*
13 *Nova:* "Buried in Ice." Scientists investigate the remains of the 19th-century Franklin Expedition.
21 *Explore*
31 *Target*

9:30
H **Movie:** *Big Trouble in Little China*
N **Movie:** *Othello*

10:00
2 *Cagney & Lacey*
4 *Crime Story*
5 9 News
7 *Thirtysomething* (cc)
11 *Hill Street Blues*
13 *Frontline:* "Operation Urgent Fury." Pulitzer Prize–winning reporter Seymour Hersh investigates the rescue of Americans during the 1983 invasion of Grenada.
21 *Voices and Visions:* "Ezra Pound/American Odyssey." Examines the life of Ezra Pound, the most controversial of modern American poets.
31 *Open All Hours*
M **Movie:** *The Little Drummer Girl*
S **Movie:** *Aliens*

10:30
31 *The Two Ronnies*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *Intercom: Ethnic Notions: Portraits of Prejudice*
21 *Are You Being Served?*
31 *Video Music Box*

11:30
4 *Tonight Show*
5 *Best of the Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *To the Manor Born*
H *Tina—Live From Rio*

11:35
2 *Diamonds*

MIDNIGHT
7 **Movie:** *Fugitive Family* (1980). Richard Crenna.
9 *Entertainment Tonight*
11 *Star Trek*
13 *The World at War*
21 *Long Island Report*

12:15 a.m.
M **Movie:** *8 Million Ways to Die*

12:20 a.m.
S *James Joyce's Women*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
21 *Television*
H **Movie:** *Volunteers*
N **Movie:** *Over the Moon*

12:45 a.m.
2 **Movie:** *Man, Woman, and Child* (1983). Martin Sheen.

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:45 a.m.
S **Movie:** *Liz*

1:55 a.m.
7 News

2:00 a.m.
4 *Wil Shriner Show*
5 **Movie:** *Escape From Angola* (1977). Stan Brock.
9 *Home Shopping*
11 *Streets of San Francisco*

2:05 a.m.
2 News

2:15 a.m.
M **Movie:** *Shadow Play*

2:20 a.m.
H **Movie:** *Blind Date*

2:25 a.m.
7 **Movie:** *Treasure of the Golden Condor* (1953). Cornel Wilde, Constance Smith.

2:30 a.m.
13 *Profiles of Nature*

3:00 a.m.
4 *Hit Squad*
11 *Secrets of Success*
13 *Odyssey*

3:05 a.m.
S **Movie:** *Class of Nuke 'em High*

3:30 a.m.
4 *Matchmaker*

3:55 a.m.
M **Movie:** *Foreplay*

4:00 a.m.
4 *New Record Guide*
11 *Harry O*
13 *Innovation*

4:05 a.m.
5 *I Love Lucy*
H **Movie:** *Dead-End Drive-In*

4.30 a.m.
4 *New Wilderness*
7 *The Avengers*
13 *Upstairs, Downstairs*

5:00 a.m.
4 *Slim Cooking*
11 *Twilight Zone*
S *The Valentine's Day That Almost Wasn't*

5:25 a.m.
M **Movie:** *Stitches*

5:30 a.m.
4 *Getting in Touch*
5 *Kideo*
7 *Morning Stretch*
11 News
13 *Tony Brown's Journal*
S **Movie:** *A New Kind of Love*

Weekend, January 30–31

SAT., JAN. 30

6:00 a.m.
4 *Joy of Gardening*
5 *Weight Loss*
7 *World of Photography*
9 News
11 *Christian Science*
13 *Exercise With Billie*
21 *The Story of English*
H *The Blunders Show*
S **Movie:** *Macaroni*

6:30 a.m.
2 *Patchwork Family*
4 *Abra Kadabra*
5 *World Tomorrow*
7 *Wild Kingdom*
9 *Comic Strip* (concludes at 9 a.m.)
11 *Planet of the Apes*
13 *New Jersey News*
H *Rainbow Brite and the Star Stealer*
M **Movie:** *An American in Paris*

7:00 a.m.
4 *Kidsongs*
5 *Sylvanian Family*
7 *Uncle Waldo*
11 *Bravestarr*
13 *Frontline: Praise the Lord*
21 *Personal Finance and Money Management*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Star Com*
7 *King Leonardo*
11 *Bravestarr*

8:00 a.m.
2 *Furrytail Theater*
4 *Gummi Bears*
5 *Focus on Britain*
7 *Care Bears Family*
11 *Hee Haw*
13 *Adam Smith*
21 *Business File*
H **Movie:** *Howard the Duck*
S **Movie:** *The Red Badge of Courage*

8:30 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *Get Smart*
7 *Little Clowns*
11 *Puttin' On the Hits*
13 *Wall $treet Week*
M **Movie:** *Chisum*

9:00 a.m.
5 *McCreary Report*
7 *My Pet Monster*
9 *Superman*
11 *Solid Gold*
13 *Washington Week*
21 *America: The Second Century*

9:30 a.m.
7 *Pound Puppies*
13 *One-on-One*
S **Movie:** *The Shoes of the Fisherman*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Alf*
5 *Wrestling*
7 *Little Wizards*
9 *Fan Club*
11 *Soul Train*
13 *Firing Line*
21 *Planet Earth*
31 *Body Electric*
H *Inside the NFL*

10:30 a.m.
2 *Mighty Mouse*
4 *Alvin*
7 *Real Ghostbusters*
9 *America's Top Ten*
31 *State of the Arts*
M **Movie:** *Short Circuit*

11:00 a.m.
2 *Popeye & Son*
4 *Fraggle Rock*
5 *What's Happening?*
7 *Flintstone Kids*
9 Wrestling
11 *Star Search*
13 *Tony Brown's Journal*
21 *National High School Cheerleading Championships*
31 *Video Music Box*
H **Movie:** *The Chosen*

11:30 a.m.
2 *Dennis the Menace*
4 *New Archies*
5 *Too Close for Comfort*
7 *Bugs Bunny*
13 *Open Mind*
21 *Victory Garden*

NOON
2 *Teen Wolf*
4 *Foofur*
5 *Charlie's Angels*
7 *Animal Crack-ups*
9 **Premiere:** *It's Dance*
11 Wrestling
13 *G.E.D. Preparation*
21 *Gourmet Cooking*
31 *Eye on Asia*

12:30
2 *Galaxy High*
4 *I'm Telling*
7 *Health Show*
21 *This Old House*
M **Movie:** *They Only Kill Their Masters*
S **Movie:** *Marie*

1:00
2 *Guinness Records*
4 *Born Famous*
5 **Movie:** *Lost in a Harem* (1944). Abbott and Costello.
7 *Weekend Special*
9 **Hockey:** Rangers vs. Boston
11 **Movie:** *Son of Godzilla* (1969)
13 *Motorweek*
21 *Frugal Gourmet*
31 To be announced
H **Movie:** *The Gift of Life*

1:30
2 *This Is the NFL*
7 *Road to Calgary*
13 *Take Charge!*
21 *French Chef*

2:00
2 **College Basketball:** Georgia Tech vs. North Carolina
4 **Golf:** Senior Skins Game
7 *Road to the Super Bowl*
13 *Hometime*
21 *Joy of Painting*
31 *Television:* "We Bring You Live Pictures"

2:30
13 *This Old House*
21 *The Art of William Alexander*
H **Movie:** *The Karate Kid, Part II*
M *Comedy Experiment*
S **Movie:** *Broken Promise*

3:00
5 **Movie:** *Alligator* (1980). Robert Forester.
7 *Professional Bowlers*
13 *Great Chefs of the West*
21 *Rod and Reel*
31 *Eyes on the Prize*
M **Movie:** *Hellcats of the Navy*

3:30
11 Wrestling
13 *The Frugal Gourmet*
21 *Motorweek*

4:00
2 **Golf:** Phoenix Open
4 **College Basketball:** Illinois vs. Arizona
9 *Knightrider*
13 *Nova*
21 *Woodwright's Shop*
31 *All About TV*

4:30
7 *Wide World of Sports*
11 *Charles in Charge*
21 *This Old House*
31 *Cityscope*
H **Movie:** *In Search of the Golden Sky*
M **Movie:** *Pat and Mike*
S **Movie:** *Macaroni*

5:00
5 *Mission: Impossible*
9 *A-Team*
11 *T and T*
13 *Innovation*
21 *Degrassi Junior High*
31 *Faces of Japan*

5:30
11 *Bustin' Loose*
13 *Newton's Apple*
21 *Doctor Who*
31 *Looking East*

6:00
2 4 7 News
5 *What's Happening Now?*
9 *A-Team*
11 *Star Trek: The Next Generation*
13 *Nature*
31 *Images/Imagenes*
H **Movie:** *Howard the Duck*
M **Movie:** *Guess Who's Coming to Dinner?*

6:30
2 4 7 News
5 *Small Wonder*
31 *In Black and White*
S **Movie:** *Radio Days*

7:00
2 **Special:** *Super Bowl Special*
4 To be announced
5 *Three's Company*
7 *Siskel & Ebert & the Movies*
9 *It's a Living*
11 *Cheers*
13 *Owl/TV*
31 *Computer Show*

7:10
21 *Blake's Seven*

7:30
4 *Throb*
5 *Family Ties*
7 *Super Bowl Special*
9 *Mama's Family*
11 *Tales From the Darkside*
13 *Wild America*

8:00
2 *High Mountain Rangers*
4 *Facts of Life*
5 *Boys Will Be Boys*
7 *Dolly*
9 *Benny Hill*
11 **Movie:** *Curse of the Pink Panther* (1983). David Niven.
13 *World at War*
21 *Man About the House*
31 *Upstairs, Downstairs*
H **Movie:** *No Mercy*
M **Movie:** *The Fly*
N **Movie:** *Daughters of Darkness*
S **Movie:** *Compromising Positions*

8:30
4 *227*
5 *Women in Prison*
9 **Basketball:** Knicks vs. Chicago
21 *Keep It in the Family*

9:00
2 *Houston Knights*
4 *Golden Girls*
5 *Beans Baxter*
7 *Ohara*
13 *Mystery!: Agatha Christie's Miss Marple*
21 *To the Manor Born*
31 *Secret Agent*

9:30
4 *Amen*
5 *Mr. President*
21 *Dad's Army*
N **Movie:** *How the West Was Won*

10:00
2 *West 57th*
4 *J.J. Starbuck*
5 News
7 *Spenser: For Hire*
13 *Film on Film*
21 *No Place Like Home*
31 *Blake's Seven*
H *Comedy Hour*
M **Movie:** *Born American*
S *Comedy Spotlight*

10:30
5 Sports
11 News
21 *Butterflies*

11:00
2 4 7 9 News
5 *Taxi*
11 **Movie:** *The Pink Panther Strikes Again* (1976). Peter Sellers.
21 *Monty Python*
31 *Eye on Dance:* "On the Edge of Success." Sustaining a career as a female choreographer in New York City; guests include Miriam Mahdaviani and Sarah Skaggs.
H **Movie:** *The Karate Kid Part II*

S **Movie:** *Class of Nuke 'em High*

11:30
4 *Saturday Night Live*
5 **Movie:** *Report to the Commissioner* (1975). Susan Blakely.
7 News
9 *Benny Hill*
13 **Movie:** *If I Had a Million* (1932). George Raft.
21 **Movie:** *Jungle Book* (1942). Sabu.
31 *State of the Arts*

11:40
M *Comedy Experiment*

11:45
2 *Wheel of Fortune*
7 **Movie:** *None but the Brave* (1965). Frank Sinatra.

MIDNIGHT
9 **Special:** *Mother/Daughter Beauty Pageant*

12:10 a.m.
M **Movie:** *About Last Night*

12:15 a.m.
2 *D.C. Follies*

12:30 a.m.
N **Movie:** *Little Shop of Horrors*
S **Movie:** *Silver Bullet*

12:45 a.m.
2 *Dom DeLuise Show*

12:55 a.m.
H **Movie:** *Blind Date*

1:00 a.m.
4 *Showtime at the Apollo*
11 *Getting Rich*
13 **Movie:** *Rosie!* (1968). Rosalind Russell.

1:15 a.m.
2 **Movie:** *Confessions of the D.A. Man* (1971)

1:30 a.m.
11 *Tales From the Darkside*

1:45 a.m.
5 **Movie:** *Frankenstein and the Monster From Hell* (1974). Peter Cushing.

1:55 a.m.
7 **Movie:** *The Trial of Lee Harvey Oswald* (1977). Ben Gazzara.

2:00 a.m.
4 *Comedy Club*
9 **Movie:** *A Tale of Two Cities* (1935). Ronald Colman.
11 News

2:05 a.m.
M **Movie:** *The Big Chill*
S **Movie:** *Radio Days*

2:30 a.m.
4 *Sea Hunt*
11 *Solid Gold*

2:40 a.m.
13 **Movie:** *That Uncertain Feeling* (1941). Merle Oberon.
H **Movie:** *The Groove Tube*

3:00 a.m.
4 *NCTV*

3:15 a.m.
2 *Win, Lose, or Draw*

3:25 a.m.
S **Movie:** *At Last, at Last*

3:30 a.m.
11 **Movie:** *Miracle of Morgan's Creek* (1944). Betty Hutton.

3:40 a.m.
5 *Look at Me Now*

3:45 a.m.
2 *D.C. Follies*

3:55 a.m.
H **Movie:** *No Mercy*
M **Movie:** *Eyes of a Stranger*

4:00 a.m.
4 **Movie:** *Penny Serenade* (1941). Cary Grant.
13 **Movie:** *The Citadel* (1938). Robert Donat.

4:15 a.m.
2 News

4:30 a.m.
9 **Movie:** *Ballad of Andy Crocker* (1969)

5:00 a.m.
2 **Movie:** *High Risk* (1976). Don Stroud.

5:20 a.m.
S *The Get Along Gang*

5:25 a.m.
M **Movie:** *The Fly*

5:30 a.m.
4 *New Wilderness*
7 *Ebony/Jet Showcase*
11 News

5:45 a.m.
H *Cinema Workshop #2*

SUN., JAN. 31

6:00 a.m.
4 *American Ski Week*
5 *Hour of Power*
7 *Insight*
9 News
11 *Christopher Close-up*
13 *Wonderworks*
S *Race for 1*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Community*
4 *New Wilderness*
7 *Christopher Close-up*
9 *Keys to Success*
11 *Christian Science*
H **Movie:** *Wizards of the Lost Kingdom*

7:00 a.m.
2 *Young Universe*
4 *First Estate*
5 *Jimmy Swaggart*
7 *Faith for Today*
9 *Point of View*
11 *Hour of Power*
13 *Sesame Street*
21 *The Constitution*
S **Movie:** *The Gnomes' Great Adventure*

7:05 a.m.
M **Movie:** *Don't Go Near the Water*

7:30 a.m.
2 *Way to Go*
4 *Headlines on Trial*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*

8:00 a.m.
2 *For Our Times*
4 *Visiones*
5 *Sunday Mass*
7 *Tiempo*
9 *Funtastic World*
11 *Ever Increasing Faith*
13 *Mister Rogers*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *Fraggle Rock*

8:30 a.m.
2 *Community*
4 *Positively Black*
7 *Home Show*
13 *Mister Rogers*
H *Seabert*
S *Gadgets, Gimmicks, and Games*

9:00 a.m.
2 *Sunday Morning With Charles Kuralt*
4 *Sunday Today*
5 *D.J. Kat*
7 **Movie:** *Comanche Territory* (1950). Maureen O'Hara.
11 *Visionaries*
13 *Sesame Street*
21 *Owl/TV*
H **Movie:** *Sinbad and the Eye of the Tiger*
M **Movie:** *A Great Wall*
S *Faerie Tale Theatre:* "Rip Van Winkle"

9:30 a.m.
11 *Captain Power*
21 *Reading Rainbow*

10:00 a.m.
5 *Dr. Science*
9 *Jetsons*
11 *New Gidget*
13 *Owl/TV*
21 *Tony Brown's Journal*
S **Movie:** *Cloud Waltzing*

10:30 a.m.
2 *Face the Nation*
4 *Meet the Press*
5 Wrestling
7 *Road to the Super Bowl*
9 *Bugs Bunny*
11 *Love Boat*
13 *Square One TV*
21 *Inside Albany*

11:00 a.m.
2 *Wall $treet Journal*
4 *McLaughlin Group*
9 *Knightrider*
13 *Degrassi Junior High*
21 *Washington Week*
H **Movie:** *Poltergeist II: The Other Side*
M **Movie:** *Tea and Sympathy*

11:30 a.m.
2 *Newsmakers*
4 *News Forum*
5 **Movie:** *Pardners* (1956). Dean Martin.
7 *David Brinkley*
11 *At the Movies*
13 *Wild America*
21 *Wall $treet Week*

NOON
2 **Basketball:** Philadelphia vs. Boston
4 *Sportsworld*
9 **Movie:** *Brian's Song* (1971). James Caan. Billy Dee Williams. Exceptional film dealing with the friendship of football players Gale Sayers and Brian Piccolo after one of them develops cancer.
11 **Movie:** *The Far Horizons* (1955)
13 *Washington Week*
21 *Adam Smith*
S **Movie:** *All the Brothers Were Valiant*

12:30
7 *Business World*
13 *Inside Albany*
21 *Wild America*
H *Not Necessarily the Year*

1:00
7 *Great Sports Legends*
13 *Voices and Visions*
21 *Nature*
M **Movie:** *Radio Days*

1:15
5 **Movie:** *Rock-a-Bye Baby* (1958). Jerry Lewis.

1:30
4 **Golf:** Senior Skins Game
7 **College Basketball:** Notre Dame vs. Kentucky
9 **Movie:** *From Here to Eternity* (1954). Deborah Kerr.
H **Movie:** *Over the Top*

2:00
11 **Movie:** *A Woman of Substance* (1984). Deborah Kerr. (concludes at 8)
13 *Great Performances*
21 *Masterpiece Theatre: Fortunes of War*
31 *Voices and Visions*
S **Movie:** *Crimes of the Heart*

2:30
2 **College Basketball:** Michigan vs. Syracuse
M **Movie:** *The Mosquito Coast*

3:00
21 *Brainstormers*
31 *Washington Week in Review*
H *World Figure Skating Champions Salute Dorothy Hamill*

3:15
5 **Movie:** *The Nutty Professor* (1963). Jerry Lewis.

3:30
21 *Lap Quilting*
31 *Ask Congress*

4:00
4 **College Basketball:** DePaul vs. N.C. State
7 *Super Bowl Pre-Game Show*
9 *Magnum, P.I.*
13 *Television*
21 *Great Chefs of the West*
31 *Tony Brown's Journal*
H **Movie:** *Head Office*
S **Movie:** *The Golden Child*

4:30
2 **Golf:** Phoenix Open
21 *Madeleine Cooks*
31 *World Chronicle*
M **Movie:** *Paper Moon*

5:00
9 *Best of National Geographic:* "Save the Panda"
13 *Currents*
21 *Nova*
31 *Hello Jerusalem*

5:15
5 **Movie:** *Cinderfella* (1960). Jerry Lewis.

5:30
13 *Vistas*
31 *European Journal*
H **Movie:** *Miracles*

6:00
2 4 News
7 **Football:** *Super Bowl* (concludes at 10:30, approx.)
9 **Movie:** *On the Town* (1950). Gene Kelly.
13 *Victory Garden*
21 *Wonderworks*
31 *U.S. Nippon Newscope*
S **Movie:** *Cloud Waltzing*

6:15
31 *Business Nippon*

6:30
2 4 News
13 *This Old House*
M **Movie:** *Violets Are Blue*

7:00
2 *60 Minutes*
4 *Our House*
5 *21 Jump Street*
13 *Wonderworks*
21 *Degrassi Junior High*
31 *Japanese Theatre*
H *Tina—Live From Rio*

7:30
21 *A House for All Seasons*

8:00
2 *Murder, She Wrote*
4 *Family Ties*
5 *Werewolf*
9 **Movie:** *La Cage aux Folles* (1978). Ugo Tognazzi, Michel Serrault. Superb comedy about the adventures of a gay couple living in France; terrific performance by Serrault.
11 *Star Trek: The Next Generation*
13 *Nature*
21 *This Old House*
31 *Automania*
H **Movie:** *Poltergeist II: The Other Side*
M **Movie:** *Just Between Friends*
N **Movie:** *Soft Skin*
S **Movie:** *Tai-Pan*

8:30
4 *My Two Dads*
5 *Married With Children*
21 *Hometime*
31 *Growing a Business*

9:00
2 **Movie:** *Love, Mary* (1985). Kristy McNichol.
4 **Movie:** *The Stepford Children* (1986). Don Murray.
5 *Tracey Ullman Show*
11 *Lifestyles of the Rich and Famous*
13 *Masterpiece Theatre: Fortunes of War*
21 *Nature*
31 *Window on World TV*

9:30
5 *Duet*
H *1st and Ten*

10:00
5 9 News
11 *Perry Mason*
13 *Golden Years of Television: Ed Wynn*
21 *Mystery!: Agatha Christie's Miss Marple*
H **Movie:** *Missing in Action*
M **Movie:** *Radio Days*
N **Movie:** *The Return of the Scarlet Pimpernel*

10:15
S **Movie:** *Witness*

10:30
5 9 Sports
7 *Wonder Years*
13 *Executive Stress*

11:00
2 4 7 11 News
5 *Friday the 13th*
9 *The Next President*
13 *Surreal Eye*
21 *The Casebook of Sherlock Holmes*

11:30
7 News
11 *The Honeymooners*
21 *The Price*
M **Movie:** *She's Gotta Have It*

11:45
2 7 Sports
H **Movie:** *Over the Top*

MIDNIGHT
2 *Rockford Files*
4 Sports
5 *9 to 5*
7 **Movie:** *Superdome* (1978). David Janssen.
9 *Entertainment This Week*
11 *Secrets of Success*
13 *Live From the Met*
N **Movie:** *A Great Wall*

12:15 a.m.
S **Movie:** *Critical Condition*

12:30 a.m.
4 *Howard Cosell's Speaking of Everything*
5 *Kojak*

12:55 a.m.
M **Movie:** *Jo Jo Dancer, Your Life Is Calling*

1:00 a.m.
2 *Win, Lose, or Draw*
9 *Dallas*
11 *Getting Rich*

1:20 a.m.
H **Movie:** *Trouble in Mind*

1:30 a.m.
2 *Win, Lose, or Draw*
4 *Hardcastle & McCormick*
5 *Naked City*
11 News

2:00 a.m.
2 News
7 **Movie:** *Man of the West* (1958). Gary Cooper.
9 *Home Shopping*
11 *At the Movies*
S *It's Garry Shandling's Show*

2:30 a.m.
4 *Visiones*
5 *World Vision*
11 **Movie:** *Tom Horn* (1980). Steve McQueen.
13 *The Storytellers*
S *Stevie Nicks*

2:35 a.m.
M **Movie:** *Boarding School*

3:00 a.m.
4 *First Estate*

3:15 a.m.
H **Movie:** *The Zero Boys*

3:30 a.m.
5 *Health and Tennis*
S *Super Dave*

4:00 a.m.
7 **Movie:** *Welcome Home, Soldier Boys* (1972)
S *Comedy Spotlight*

4:15 a.m.
M **Movie:** *The Mosquito Coast*

4:30 a.m.
11 *Twilight Zone*

4:50 a.m.
H **Movie:** *Opposing Force*

5:00 a.m.
11 *Twilight Zone*
S **Movie:** *The Golden Child*

5:30 a.m.
4 *Slim Cooking*
5 *Kideo*

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New York Services And Sales is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equals 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add $15.00 for NYM Box Numbers. Display Classified ads are available at $425 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Services And Sales** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155. **Contact Michael Fazio or Raymond Alvin for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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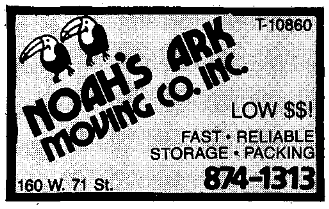
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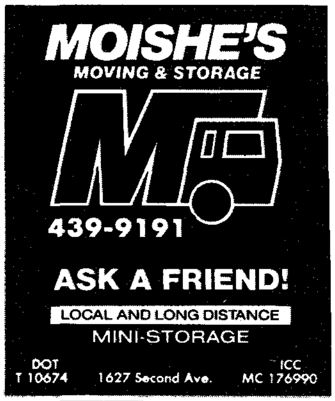
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Strictly Personals is a weekly feature. **Cost is $28.00 per line, 2-line minimum.** 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Limited abbreviations. The first 3 words are set in bold print followed by a dash. Add **$15.00** for NYM Box Number. Please leave space for 10 characters at the end of your ad to print your box number. Check or money order must accompany ad order. First page placements (for a production cost of $50.00) and all other Strictly Personals ads are placed on a first-come-first-served basis, depending in availability of the issue. To place an ad by mail send to: New York Magazine, 755 Second Avenue, New York, NY 10017. Phone orders accepted with American Express, MasterCard or Visa. Call 212-971-3155. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding), P.O. Box 4600, New York, NY 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

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High Standards, High Hopes—Healthy, happy and beautiful! Thinking maybe it's time, but haven't found the real thing yet. Unusually warm, soft, stable, creative woman, 35, smart, savvy, silly. Are you 32-38, truly handsome, strong, confident, who laughs easily, lives well but honestly? Write....immediately! NYM S129

Tall, Handsome, Adventurous Male—37, would like to meet very attractive Brazilian woman, 20-30, for possible relationship. Photo/note. NYM S168

Beautiful, Brainy—Jewish PhD researcher, workaholic, 44, 5'2", 110 lbs, shapely, auburn hair, blue eyes. Seeks warm, successful, attractive, unambivalent liberal, Jewish Renaissance man, 40-50, MD/JD/PhD, who works long hours and always will. To share life's pleasures and pratfalls. Letter/photo/phone. NYM S264

Beautiful Inside And Out—Slender Jewish attorney, 5'5", 28, who enjoys skiing, traveling and quiet evenings by the fireplace, deires very special man. Photo appreciated. NYM S005

Chemistry Is—A highly attractive, slim blond - a warm insightful PhD, 42. Plus you: educated, very secure, adventurous and interesting. Bio/photo for exchange, please. NYM S245

Vibrant, Green-Eyed Redhead—Slim, shapely, pretty. Comfortable Westchester/NYC lifestyle. Seeks confident, strong, generous, loving man, 40-49, who appreciates a woman of intelligence, accomplishment and style. Photo a must. NYM R847

Ex-Berkeley Radical, Alan Alda Type—Now masquerading as corporate human resources consultant/psychotherapist to Fortune 500. Still harbors counterculture in heart. Empathic, genuine, feet-on-ground/head-in-stars. Athletic, 6', 170 lbs. Feels soulful longing for slim, youthful (28-36), warm, self-aware, thoughtful creative or professional woman who radiates natural beauty, senses call of the wild, seeks spiritual transcendence of trendy narcissism. Strong hunger for lasting intimacy, passion, commitment, enriched by family ties. Photo essential for exchange or return. NYM S165

Hopes To Share A Dream—Come true. A considerate surgeon, confident, most eligible, classy, with good looks, great success, mid 30's, muscular, 5'10", fun-loving, Jewish, fit. Seeks an affectionate, stunning, sincere, knockout lady, 20's, slim, nonsmoker, for marriage . No reply without photo. NYM S276

Man Shortage?—Propaganda! I'm a moderately successful, educated, clean-cut, kind, tall (6'2"), 33-year-old Jewish man with a growing business. I'm looking for commitment (not Bellevue kind), fun and family (eventually). Please have a sense of humor and be affectionate, intelligent, tall, under 33 and attractive. NYM S240

Palm Beach Professional Man—Successful, good-looking, 37, Jewish, sincere. Enjoys dancing, dining out, theater, sports, travel. Seeks a sophisticated, sexy female, 26-36, to share Florida sunshine, NY nightlife. Photo/note/phone, please. POB 2901, Palm Beach, FL 33480.

Pretty, Attractive, Classy Art Dealer—Sensitive, warm, bright, 40, 5'4", trim. Seeks attractive, intelligent male with good sense of humor who enjoys movies, theater, travel, the outdoors and casual low-keyed weekends. NYM S307

RSVP—If you're a Jewish professional in his 40's who'd like to meet an exciting, slim, pretty, warm and loving woman of 43. Let's get together! NYM S176

Sexy, Sophisticated, Single—Me: 25, attractive, classy, vivacious professional woman, European background, outgoing, playful, gourmet cook. Love traveling, theater, beach, tennis. You: tall, handsome professional man, 27-35, bright, fun, caring, romantic. Us: a perfect match. A bientot. Note/photo/phone. NYM S309

Very Attractive Female—34, Jewish, European, wishes to meet successful, sensible male partner. NYM R831

Be My Birthday Present—Celebrate with me, 36, witty, handsome, Jewish DDS. Blue eyes and a heart of gold! Birthday cake/champagne/photo. NYM S288

Truly Very Special, Caring Man—I seek to shower you - sensual, beautiful, exceptional young woman under 32 - with warmth, affection, shared laughter, an enriched life. I am tall, handsome, confident, extremely well-established, slim, very alive. I swim, ski, cook, am artistic, in 40's, have full mane of hair. Are you smiling?...Let's create a loving home and explore the world's beaches, mountains and capitals. If a warm glow is engulfing you now, please hand-write me a note with a photo. Thanks. NYM S130

Suave European Gent Sought—40ish, for chic US lady in transition. Let's segue to marriage/children. NYM R836

Very Successful Lawyer—Early 40's, 6', handsome and fit. Wants an attractive woman in her 20's or 30's who is a good listener and likes to please her man. Must submit photo. NYM S318

Fun, Humor And Good Looks—I'm an athletic Wall Street exec, 29, who enjoys working out, traveling, cooking and the arts. Seeking a beautiful, intelligent and athletic woman who loves to be spontaneous and fun. Photo/note. NYM R837

Woman Of Intelligence—Sensibility and perception, attractive Manhattanite. Seeks similarly self-confident man, late 50's through 60's. NYM R827

AAAAAA Man?—Articulate, affectionate, assertive, attractive, available and awake? Tall, shapely female consultant/author, 40, seeking 6-A man for intimacy, play, stability, adventure and serene life with extraordinary woman. Bio/photo preferred. NYM S234

Absolutely Adorable—Jane Fonda lookalike, big blue eyes, 32, petite, athletic, smart, Jewish and truly delightful. Looking for that champion man. Note/photo. Will exchange. NYM S226

Single Irish-Catholic Beauty—With Scarlett O'Hara-like features, blue eyes that smile a lot, curly ash brown hair and a lovely, trim, 33-year-old, 5'4" figure, who is bright, classy, easygoing, sincere, fun and has old-fashioned values. Spends her 9-5's as a corporate, polished midtown Manhattan administrative assitant, commutes to and from Brooklyn, has diversified interests, wants love, marriage, children and a happy home with a good, kind, successful, professional, old-fashioned, family-oriented, marriage-minded, health-conscious, 34 years or older, never married, white Catholic male. Are you he? If so, please send note, photo and day/evening phone numbers. NYM S223

Slender, Warm, Attractive—Manhattan psychoanalyst, young 43, indoor type, seeks career-oriented male for love and commitment. NYM R828

Caring, Attractive, Sincere—Female, 31, loves dancing, movies, biking and exploring NYC. Seeks man, 20's-30's. NYM R989

Celebrating A New Career—And ready for a new romance. Attractive, warm, witty, musical, divorced Jewish parent who lives 20 miles north of Manhattan, seeks professional male, 40 plus, who values intelligence, sensitivity and laughter. NYM S271

Attorney—42, good-looking, cultured, 6', 170 lbs. Seeks bright, creative Christian lady, 25-35. Note/photo. NYM S115

Charming, Thinking, Caring—Very pretty Jewish female, 27, with a strong Jewish identity, a sense of humor, a zest for life and staying fit, seeking Jewish male counterpart, 24-33. NYM R839

Chicago Anyone?—Transplanted NY lawyer, tall, slim, very pretty, 35, seeks Chicago male counterpart, 30's-40's. Note/phone. NYM S238

Classy, Attractive, Intelligent—French woman, involved in fitness and arts. Seeks compatible man, 40 plus. NYM R844

Classy, Tall, Thin, Smart Pretty Blond—53, earned exceptional reputation and wealth. Lives in mid-west, well-traveled, well-loved and funny. You: successful, funny, over 6'2" and in 50's. NYM S139

Easy As A-B-C—Attractive, buoyant, caring, single white male, early 20's, looks to paint Manhattan's canvas with the brilliant colors of romance. Seeks to enhance the plain and fancy aspects of city life through ardent, intimate relationship with lively lady who shares my intensity, interests (varied) and impassioned outlook. Note/eve phone/photo, please. NYM R979

Elegant, Very Attractive Brunette—Blue-green eyes, model, artist, writer, early 40's, 5'7", slender but shapely. Educated and well-traveled. Loves theater, music, movies, museums, quiet country living as well as excitement of NYC. Seeks attractive professional man, 35-45, for serious relationship. Photo appreciated. NYM S141

Energetic, Extroverted, Affectionate—Divorced Jewish male, 43 years young, marketing executive. Actively combing the suburbs for that extraordinary, captivating, short, slightly Rubenesque lady who wants to be adored. Photo a must!!! NYM S113

Engaging Jewish Writer—A 30-year-old man, with complex mind, warm heart and simple tastes. Seeks relationship with a lady whose loveliness shines inside and out. Note/phone/photo. NYM S173

Handsome, Intriguing, Stylish—Professional, 5'10", 42, Christian, seeks cover girl, 28-39, for friendship, good times, romance forever. Photo. NYM S053

Handsome Jewish Male—29, seeks down-to-earth woman to share the best life has to offer. Letter/phone/photo appreciated. NYM R973

Handsome, Successful Attorney—46, tall, thin and athletic. Likes skiing, good books and the Caribbean. Recently alone and can't cook anything. Looking for a beautiful woman in her 30's, who can help teach me how a stove works. Photo/note. NYM S293

Good-Looking Professional—Blue-eyed male, 28, 6'4", humorous, sincere and supportive. Enjoys dancing, museums, movies, comedy, sunsets, piano, shopping, cooking, traveling and walks in the park. Seeks sincere female. NYM S227

Good-Looking Carrot-Top—With energy and style, slim, gentle, 30. Seeks attractive male with sharp mind, trim body, secure, for monogamous loving adventures. Sense of humor. Photo please. NYM R833

Greek-American Beauty—Slim, sensual, sincere, mid 20's, JD. Seeks sincere, loving, handsome male, 25-35, JD/MD/entrepreneur who wants a serious relationship. Photo/note/phone. NYM S292

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Daughter Of The Sun—Radiant and intelligent woman, 45, tall, slender, divorced. Seeks man (42-53) who knows and loves himself, cherishes truthfulness and longs to share the love our hearts feel when we think about each other. Non-smoker. Note/phone/photo. NYM S152

Desirable Jewish Woman—Fetching smile, looks and more. 33, 5'7", professional, ready for marriage/family. If the right man comes along, he'll be 35-45, educated, financially fixed and very able to see below life's surface. Photo/bio/phone. NYM S281

Don't Pass Me By—I'm 32, male, brilliant, witty, lots of fun, down-to-earth, warm, supportive and stable. I'm also 5'11", thin, cute, Jewish (non-practicing) and outrageously successful. I'm hoping to meet a smart, vivacious, together woman with absolutely stunning looks and a heart of gold to match - someone with the time and energy for an honest and caring relationship. And if you love dining out, a great bottle of wine, a roaring fire, the beach year-round, cycling, travel, playfulness, laughter and great times with great friends - you're perfect! So what are you waiting for? Jot me a note and include your photo (please!) and phone. NYM R960

Financially Successful Businessman—Extroverted and sensitive. I love the movies, great food, outdoors, ocean at sunset. I am 5'9", 45, seeking a refined model or ex-model with a warm heart and sincerity. Note/photo. NYM S329

Former Model—Professional woman, interested in the arts, theater, fitness, loving and laughing, cooking/wines, city, woods and water. Looking for man with similar interests, over 40 and tallish. Phone/photo reciprocated. NYM S280.

French, 40—Very handsome - I can provide recent photo. 6'3", caring and sentimental. President of large international company. Would like to meet an extremely beautiful and educated young Asian woman. Photo/bio/phone, please. NYM S048.

Fun-Loving, Attractive—Jewish single parent in SI. Interested in meeting successful, Jewish male counterpart, 35-45, for possible future. NYM S135.

Handsome, Intelligent, Available—6' professional, 37, sensitive, giving, non-manipulative. Wishes to dedicate his heart to a loving and attractive female. Note/photo. NYM R982

Good Listener—Male professional, 41, is also a good talker. Seeks a woman of any age with openness, high spirits and common sense. Enjoys bicycling, dancing, movies and, most of all, meeting a woman with serious interests, warmth and a ready wit. NYM S229

Good-Looking, Slim, Soft And Sensual—With traditional Jewish values and New Age thing. Interested in meeting a man for all seasons, in his late 40's, attractive and physically fit. NYM R932

Good-Looking Single Gentleman—Tall, 48, warm, secure. Seeks pretty lady, 30-45. I seek a friendship/relationship to fill my days off since I work evenings. NYM S213

Everyone Must Be Kidding About Life—...I am a 2-time Emmy Award-winning comedy writer, pretty, nice legs, Jewish, famous, not pregnant, 38. Wants to get married and lead normal life in Connecticut - as opposed to doing my hair and trying to figure out what's wrong with everyone and discussing it on the phone. I'm actually funny, not poor, I like vanilla, old corny stuff from the 60's, in addition to being firm, okay? NYM S241

Exciting Brunette Professional—Articulate, amusing, very pretty and empathic, wants lively, intelligent man with humor and integrity, late 30's to mid 50's, children an asset. I love the arts, sailing, tropics. No smokers or drug users. Photo appreciated. NYM S222

One Very Attractive Woman—Looking for a man (30-40), a little bit good-looking, a whole lot of sexy, a little bit successful, a whole lot of fun. Now that I'm done please send note/photo/phone. NYM S112

Classy, Very Attractive, Slim—Youthful 53, athletic and literate, seeks intelligent, successful male, 53-62. Photo. NYM S252

Come Out, Come Out—Wherever you are. Petite Jewish lawyer, 31, looking for smart, funny, sweet Jewish guy, 30's, with varied interests. Note/photo/phone. NYM S057

Compassion, Caring, Closeness—Sought by this single male who is SOS (Sick Of Singledom). If you are a trim, fun-loving woman (28-40) who enjoys life, please send a note/photo to: NYM R849

Hero Available—Intelligent, strong sense of humor, eclectic personality, tall, dark and handsome. Needs slim Christian heroine with character, brains and beauty for lifetime adventure. NYM S274

Hug Me, Hold Me—Once we've dated! Italian beauty, 29, sincere, funny, family-geared, seeks man, 25 plus, to form bond. Loves Beatles, theater. Photo. NYM R846

Hunter's Run, Florida—Boynton Beach widow, 50ish, very attractive, slim, tall, golfer - sophisticated, fun-loving and secure. Seeks gentleman, 50-60ish, for relationship. Bio/photo. NYM S200.

Je Cherche Une—Francaise (ou quelqu'une qui parle Francais), 28-33, grande, belle, mentalite ouverte, qui veut faire connaissance de cet Americain, 40 (presque), beau (assez), intelligent (vachement), sympathique (tres), un peu BCBG et folklorique. Lettre/photo/phone. NYM R853

I Seek A Brainy Beauty—With a wild sense of humor. I'm 34, handsome, muscular, an atheist with a science Phd. Phone/photo helpful. NYM S150

If I Can Write This Ad—You can answer it. Attractive, down-to-earth, professional Jewish female, 36, wishes to share feelings, ideas and fun with an open, secure man, 35-45. Photo. NYM R961

If You Are—A tall exec/professional, New Jersey gentleman over 48, who is financially and emotionally secure, a high achiever, well-educated and well-spoken and sincerely looking for a warm and loving long-term relationship, then you are my male counterpart. Additionally I am attractive, tall and trim. NYM S178.

Handsome DDS—36, trim, secure and a sense of humor. Loves, travel, fine dining or sharing the Sunday papers. Seeks NJ Catholic female, 24-31. If you are slim, bright, have model looks and want a guy with everything to give to that special someone, send note/phone. Photo a must. NYM S109

Help Wanted—Position available - career-minded princess needed to fill my kingdom with royal happiness. If you're 23-31, have one of your ladies in-waiting contact my palace with a photo/phone number/bio. NYM S038

Here's The Bottom Line—Do you know what it's like to really be there for someone and have someone there for you? Are you honestly ready? If so, then the essentials are there for something with real potential... I'm a 31-year-old ex-opera singer turned stock market pro. I'm dark-haired, brown-eyed and quite beautiful, as well as in super shape (very important). I'd love to meet someone up to about age 40, who's attractive, loves to have fun, likes to dance but most important has a gentle and sometimes fiery touch and the desire to really connect with the right woman. You won't be disappointed. Phone/photo, please. NYM S148

Don't Read This Ad—Unless you're serious about meeting a great guy. I'm a tall, very handsome 27-year-old, part-time model who is tired of meaningless interludes with cardboard cutouts. I'm warm, caring, bright and able to make the right woman very happy. Are you interested? If you're smart, slim, sexy and secure, drop me a note and photo. NYM S285

Italian-American, 33—Tall, dark, handsome, 6'1", 185 lbs, physically fit, MBA, financially secure. Seeks terrific-looking woman, 23-32, with a great figure. You should also be intelligent, confident, playful and passionate. Photo/note/phone. NYM S079

Call Your Mother—You've just found that nice Jewish boy she's always told you about. I live in NJ but I've been looking for you everywhere - on ski slopes, at the movies, in Chinese restaurants - I thought I saw you at The Improv but it must have been some other 23-27, pretty, non-smoking, intelligent, confident, warm, witty and wonderful Jewish woman. Tell your mother that I'm 26, handsome, fun, romantic, sincere, and to please stop worrying. Note/photo/phone. NYM S294

You—Seek honesty, companionship, security and bliss with a committed man. He's in his early 50's, looks much younger, trim, attractive, fashionable and wise and worldly, and has the foresight to seize each day with a lover/mate. You're in your late 30's to late 40's, have outgrown unhappy or destructive love scenarios, and believe in renewal, self-expansion and the joys of love. If you feel the affinities, send photo and phone number. Perhaps some sunrise will be our morning star. NY/NJ. NYM S174

35-Year-Old, Warm, Cute—Professional woman, wishes to meet kindred spirit. Enjoys friends, laughter, movies, city and country living. NYM R977

Attractive Blond Professional—Woman, tall, 40, NJ Christian. Seeks non-smoker with a good sense of humor who likes to hike, dance, travel and look at sunsets. Photo/note. NYM S056

Blond, 35 And Smoking Female—Seeks male counterpart who drinks coffee, eats red meat, enjoys European values, skiing and humor. Photo/phone. NYM S191

Bright, Beautiful Brunette—40, marriage-minded. Seeks tall, successful gentleman, age 40-50, for love, laughter and happiness. Photo/phone, please. NYM R821

Burt Reynolds Look-Alike—Successful, huggable and available. Seeks relationship with tall, lean, model-type woman, who is bright, happy, stable and fit, 20-30. Photo. NYM S322.

Businessman—Mid 40's, 5'7", Jewish, who enjoys life, boating, dancing, would like to meet fun-loving female, sense of humor. Note/photo/phone. NYM R843

Ronald Reagan And I—Don't get along. I am 48, trim, attractive, carefree - an English/French-speaking entrepreneur with casual lifestyle. Seeking an affectionate, artistic, attractive, slender lady under 38, who can laugh at life. She loves animals, country/books/music; wants marriage, possibly children. Note/phone/photo. NYM S224

Don't Like Nancy Much Either—Seeking clever, slim lady under 38. NYM S225

Tall Man Only—I'm 5'10", California blond, 27, long-legged beauty, very much the type the Beach Boys once sang about, now in NYC. Seeking 6'1" or more, successful man in his 30's, with extraordinary good looks, must like dancing, be spontaneous and love the outdoors. Athletic and Waspy type. Photo/phone. NYM S275

Tall, Handsome, Sincere—White male, 38, successful professional. Seeks very tall black woman, warm, affectionate, caring, for lasting relationship. NYM S282

Pretty Lady Lawyer—30. Avid skier, nice Wasp. Seeks NYC/NJ boyfriend, 30's. NYM S211

Accomplished Professional Woman—Would like to meet substantial, secure, fun, loving man, 45-60. If you have the intellect, I've got the looks. Photo and letter required. NYM R947

Active, Good-Natured—Male, 41, 6', good looks, trim, MBA. Likes fitness, cinema, ballet, food - warm, sincere, outgoing. Seeks a tall, unpretentious, very fit, pretty, Christian NYC female, 25-35, maybe to start a romance. NYM R974

Ready For Love And Commitment?—So is this beautiful, intelligent, classy Jewish woman (30). I am a successful professional. I enjoy the company of a savvy, successful man. The other qualities I seek: sensitivity, saychel and a sense of humor. Photo a must. NYM S153

Top Of My Field—Banking exec, 39, added it all up and discovered two is better than one. Looking for a woman with the same balance. Note/photo/phone. NYM S221

Uncommon Woman—29, Jewish attorney, seeks uncommon man, 30-40, who's intelligent and successful with traditional values. We enjoy tennis, travel, theater and good conversation (I'm a good listener). I know you are out there. This is the end of my ad. Your response could be our beginning. Photo please. NYM S255

A Jewish Professional Male—39, attractive with varied interests, down-to-earth and fun. Would like to meet a charming, attractive, slim, Jewish professional female who is open-minded, sensitive, intelligent and who also radiates a joie-de-vivre sense of self. Letter and home phone please. NYM S237

All Work No Play—Isn't enough for warm, tall, handsome Jewish attorney, 28. Seeks bright, slim, attractive Jewish female for lasting relationship. Photo. NYM S217

The Queen Of Hearts—A perfected Pocahontas, awaits Dartmouth, tall, Aquatic brave. Even in winter the ivy is green. NYM S334

Tired Of Scripts—Sweet, bright, pretty, 50ish Eve seeks very intelligent Adam. Object: applesauce. NYM S189

Successful CT Businessman—40, warm-hearted, easygoing, humorous, intelligent, who enjoys golf, skiing, movies, Broadway and fine dining with a very special woman. This special woman should be 30-39, attractive, professional, independent, athletic, slender and - most important - good-natured. Must be looking to spend quality time together en route to a lasting relationship. Please include note/phone/photo. NYM S261

Would You Like—To meet a very attractive woman, 37, who enjoys, sailing, travel, romance, fine dining, theater, laughing and all life has to offer? If yes to the above, just write and say hello. Photo. NYM S182

Younger Man Wanted—Very good looking blond Manhattanite, successful entrepreneur, gourmet cook, early 40's, Jewish, 5'3", non-smoker. You seek commitment, 34 plus, 5'9" plus. Photo. NYM S202

You're In My Dreams—Are you a reality? 29, 5'7", blond, attractive mom, motivated at work and play, seeks male counterpart. NYM S175

Slim, Athletic Lawyer—Charming, secure, sometime couch potato, 5'8", a vigorous 29. Wide interests, but favorites are outdoor sports, wine, art, movies. You are ambitious, like-minded, feminine. Photo/phone/bio. NYM S071

Midtown Finance Executive—Very handsome, 5'10", 34, English/Dutch, slim, athletic. Refined yet adventurous. Seeking professional woman with brains, beauty and charm. Photo please. NYM S184

Modern Orthodox Male—6'4", 30, seeks alter-ego female for skiing, beaches, more. No cliches please. Photo. NYM S149

Adorable Guy—Jewish, 29, athletic, olive complexion, puppy eyes, big heart, own business. Seeks petite cutie pie! Photo/note/phone. NYM R832

Successful Wall Street Lawyer—32, 5'10", handsome, very athletic, humorous and romantic. Looking for stunning, sensual, athletic, witty and sophisticated, non-smoking NYC woman for fun and romance. Note/photo/phone. NYM S326

Unique Lady, 49—Has brains, looks, talent, insight. Seeks writer/artist/other in sweet, rare, visionary man. NYM R993

Upper-Middle Class Jewish Princess—Seeks Prince she can treat like a King. Sensual, curvaceously full-figured, 34, the Lady is attractive, warm, nurturing, outgoing with great sense of humor and culinary talents to please Henry VIII. Enjoys the arts, loves country weekends. If you are royally charming, handsome, witty, honest, emotionally and financially secure and looking to court a perfect wife, send photo with note. NYM S003

Outdoor Lover—Slim beauty, single mom with two small children, seeks man who loves children, to share in life's adventures. NYM R845

Perky, Petite Teacher—Single female, 25, loves children, music and romance. Seeks sensitive, non-smoking male. Photo/note/phone. NYM R975

Beautiful, Creative Woman, 27—Seeks attractive, warm, successful Jewish man, 26-32, for romance. Photo. NYM S171

Best Friend And Mate Sought—By this 37-year-old, kind, down-to-earth but classy, 5'8", slim, pretty physician. Enjoy movies, skiing, antiquing and good times with friends. Hope to find a professional man with character and warmth, 30's-upper 40's. Note/phone. NYM S320

Wonderful! Wonderful! Wonderful!—Passions: dark chocolate, Yankees, soft rock - country, Cherry Coke, Beatles, Beach Boys, beaches, Motown, movies, concerts, kids, learning, making money, liberalism and ice cream. Second runner up Prom King contest. Age 38, handsome or cute, nice guy, communicates well with others, quasi clown. Please be: nice, beautiful, sexy, sensitive, intelligent, respectful to your father, witty, ambitious, distinctive and successful. Please write and send a picture. NYM S296

Satisfaction Guaranteed—Special one-time offer. Very attractive (honestly!), tall, single Jewish male, 27. Seeks classy lady (21-30), beautiful inside and out, to enjoy candlelight dinners, shows, romance and laughter. Note/phone/photo insures response. NYM S312

Rubens Would Have Painted—This full-bodied woman with generous strokes; I've big blue eyes, long black hair, fair-skinned. I'm a pretty exec, 28, who loves music (yes, I know - don't we all?); art (black velvet's no good, right?); the Marx Brothers (they're cerebral enough for me). Gershwin makes me cry, as do men who wear mirrored sunglasses. You're funny, wise, hungry for a brain and strong enough to show a weakness. NYM S164

Successful, Tall, Attractive Male—36, bright, funny, caring, active in film and theater business. Seeks attractive, elegant, intelligent female with wish to develop love and explore many of life's dimensions. Note/photo essential. NYM R824

Poet Or Professional—Younger or older man, with a sense of fun, honor and adventure, to meet lovely lady, mid 40's, tall and blond, sprinkled with a touch of class and lots of dreams. Photo/note. NYM S118

Pretty Chinese Female—25, degreed, seeks Asian male. POB 470, NYC 10018

Tall, Leggy Redhead—Late 20's, enjoys dancing, music and especially that quiet evening at home. Seeks an ambitious man of distinction with appetite for the frivolous things in life. Non-smoker only. Photo, please. Looking for an individual of purpose and intent with ability to commit. NYM S267

Pretty, Talented Woman—55, financially secure, seeks benevolent gentleman, preferably with chauffered car, 60-75, for platonic relationship. NYM R851

Scottishly Handsome—Downhill skier, comical, thoughtful, optimistic, romantic, healthy professional. Seeks slender, intelligent, honest, attractive woman, 27-37, to share sun, fun, mind, soul and goals. Photo/bio. No smokers. NYM S289

Seeking An Unpretentious—Stable professional woman, who is attractive, kind and athletic. I'm a reflective, down-to-earth guy, early 30's. Enjoy cycling, skiing, hiking and other amusing diversions as well. Interesting in building a strong, lasting, intimate partnership with variety? Please write. NYM S310

Westchester Business Leader—Tall, urbane, cultured, would like to meet 50-plus woman who knows fine living. NYM R988

Nights Too Cold?—Sassy lady lawyer seeks warm, successful man for friendship, theater etc. NYC/NJ, pretty but chubby. 30. Light smoker. Photo/phone. NYM S219

Successful Entertainment Exec—24, handsome, exciting, athletic, romantic. Loves laughing, traveling, sunsets, jazz and spontaneity. Seeks high-energy, slim cute lady to share smiles with. NYM S185

Pretty, Perky, Popcorn—Eating. Funky female, 36, seeks buddy to make movies a treat. If you are a fun, easygoing, compassionate man who is serious but not too serious, athletic but not too athletic, neurotic but not too neurotic - write so that we might share good times outdoors and in. Note/phone/photo helps. NYM S263

Responsible Free Spirit—49, successful, trim, non-smoker. Seeks female counterpart to enjoy and share all life's wonders. Age to 45. Photo/phone. NYM S259

I'm Not Handsome—Or wealthy except in the desire I have to share warmth, laughter, loving. Very young 40's. Love great legs, light hair, maybe you. Will answer all. Photo/phone. NYM S144

Interested In Asian Man—Quite nice, Caucasian Christian woman, petite, blond, blue eyes. Would like to meet Asian male over 35 to explore possibilities of a friendship that would perhaps lead to romance. NYM S162

Is There A Jewish Girl—Who rides motorcycles and horses, weightlifts and bodybuilds, runs and (water) skis, is a head-turner - tall, tanned, wild, powerful - dresses to kill, works as hard as she plays, is bright, educated, musical, multilingual, fun? Handsome, successful NYC exec, 31, 5'11", wants to excite and be excited. NYM S161

It Takes Two To Tango—Single Jewish male, 29, 5'7", just completed a course in ballroom dancing and looking for a partner. If you prefer, we needn't go dancing at all, since my interests are many and varied and I'm sure yours are too. Do they mesh at least a little? Besides dancing I enjoy classical music, opera, jazz, theater, politics, collecting old 78's and Chinese and Japanese language and culture. I speak fluent Chinese and am an old Chinatown hand - so if you like Chinese food then we've got the basis for a beautiful relationship right there. Would like to hear from a sweet, intelligent, attractive woman, preferably not too skinny. Photo appreciated. NYM S136

Italian Entrepreneur—Late 40's, 5'9", seeking slim, accomplished woman, late 30's. Travel, golf, tennis. Photo/note please. NYM S047

Dual Foot-Rubs—Backgammon, Museum of Photography, Zihua sunsets, Fire Island moonwatches. Warm, spirited, accomplished woman (41) seeks like (tall) man whose toes wiggle when reading this. NYM R854

Dynamic, Creative, Adventurous—Entrepreneur, 31, 6', slim, successful and very handsome. Seeking a beautiful, vivacious adventuress, 24-32, who has broad interests and a sense of humor. Photo a must. NYM S212

Handsome, Tall Exec—Seeks shapely, slim beauty, 28-36. Photo. NYM S146

Happy, Attractive Brunette—Executive, 40, slim, 5'7". Seeks warm, secure man for the second time around. I'm special. Photo/note. NYM S207

Happy Ending—Attractive, warm, mid 30's, Jewish, psychologically-minded professional woman with wide and varied interests, finds witty, compassionate, creative and successful man with romance, marriage and children in mind, for a lifelong adventure. Are you my co-star? NYM S080

Heart And Mind—Divorced man, 38, attractive, successful PhD, 5'9", fitness nut. Seek to rediscover romance with bright, athletic woman, 25-36. Photo/phone and a bit of prose appreciated. NYM R938

Feminine, Down-To-Earth—Exceedingly attractive, accomplished professional, raised in Israel, 49, 5'8", slender. Seeking a compatible and caring relationship with a man who appreciates life, vivacity, togetherness, love, humor and commitment. NYM S004

Fallen Angel Has Herpes—Professional NJ brunette, 33, 5'4", slim, attractive, stable, secure, flexible interests, loves travel. Seeks similar, attractive male, 29-40, for an eternal relationship. Photo/note. NYM S011

Trim Female Athlete Wanted—Trim male, 44, curly brown hair, boyish good looks, adventuresome, financially independent, divorced. Likes tennis, golf, skiing, white water rafting, travel, reading and home-cooked meals by the fire. Looking for non-game-playing female with similar interests who likes to hug and laugh. Photo required. NYM S137

Corporate VP—With east side apartment and country home, 6', 41, non-smoker, good-looking, romantic and caring, seeks woman who is interested in a relationship with a man who is a corporate VP with east side apartment and country home, 6', 41, non-smoker, good-looking, romantic and caring. Photo/phone/note. NYM S297

Creative, Handsome, Orthodox—Jewish film director, 6'0", trim, athletic, Ivy grad, sensitive. Seeks Jewish woman, 27-39, with a beautiful soul, face and body, for marriage and children. Note/photo. NYM S002

Cute, Vivacious, Swedish Professional—Woman, 30, seeks 28-36-year-old man with charm and humor. Photo. NYM S304

Jewish Female With A Flair—Slim, beautiful, brunette hair. Seeking handsome Jewish male (27-35), whose wit and wisdom never fail. Sensitivity is a must, with a healthy attitude I can trust. I'm 25 and have a Master's degree, respond with photo if you are free. NYM R930

Final Jeopardy Category—It's a mystery. The answer is: A good-looking, 28, Ivy MBA. He's currently seeking a fun-loving, pretty Jewish woman to put up with sports, concerts and his mother. Photo, please. NYM S169

Finally Ready—Successful entrepreneur, 37, white male, 6'1", handsome, athletic. Enjoys traveling, skiing and sailing. Seeks serious relationship leading to marriage and children with attractive female, 23-32, 5'5"-5'9", educated, good-humored and non-smoker. If you're ready also, please reply ASAP with photo/phone. NYM S209

Jock Seeks Jockette—Male, 28, 5'6", brown hair, brown eyes, athletic build, real gym animal, seeks female for sports friendship. Must be quality racquetball player, good runner and all-around athlete. I also adore female body builders. Manhattan, North Jersey, Westchester okay. No amateurs please. Sense of humor and photo necessary. NYM R848

Extremely Pretty Psychotherapist—49, slim and trim, elegant and aesthetic, bright, easygoing. Seeks loving partnership, excitement with humorous man, 50 plus, who likes what he does. NYM S236

Extremely Pretty, Petite—Blond Jewish professional, 35, loves mountains, rustic homes, Prince Charming. NYM S127

Extraordinary, Exquisite, Elegant—Woman, 35, 5'7", 118 lbs, beautiful former model, successful real-estate broker with appreciation for the arts, music, skiing, tennis, love, romance. Seeks an extremely successful, powerful businessman, accustomed to the finest - handsome, caring, highly intelligent, sophisticated tastes, 37-50. Phone/photo/note. NYM S284.

Jewish Jockquette—28, blond, statuesque, prefers pubs to palaces, sophistication to sleaze, athletic to atrophied. Seeks sensitive, independent professional man to share the joys of intimacy. NYM S114

Last Try Before Nunnery—Jewish professional female, late 30's, seeks intelligent, successful man with good sense of humor, who likes travel and enjoys New York's cultural scene. NYM S302

Warm And Sincere—Handsome white male, 28, 6'1", who enjoys outdoor activities, movies, dancing and the simple pleasures of life, seeks an attractive female, 21-27. Note/phone. NYM R835

Life Has More Meaning—When shared. Jewish female, tennis enthusiast, trim, appealing, smiles easily - desires family, kids (ours/yours?). Seeks male, 40's, for life's pleasures. NYM S256

Life Is Fragile—But I'm out to enjoy it and help others. Join me! 48, fit, fun, manly, creative. NYM R978

Listen:—I'm a very pretty blond woman, 27, slim, fun/funny, love theater, sports and life. Tell me: You're an attractive, athletic, secure man, 27-36, love NYC and like what you just read about me. Write: Photo please. Non-smoker. NYM S131

Jewish Professional—40's, looking for bright, attractive woman, 30's, non-smoker. First for romance, hopefully afterwards for marriage and children. NYM S266

Adorable—Tall, slim, blue-eyed, curly blond, loves to ski, dance and laugh. Seeks warm-hearted, tall, attractive man, 29-40, for meaningful relationship. Photo, please. NYM S277

Adventurous, Upbeat, Zany Mom—With 10-year-old, wishes to share weekend getaways in her lovely lakeview ski chalet with zany dad and his kid(s) of similar age, for fun and friendship. NYM S166

A Good Catch—Nice-looking, successful Jewish male, 37, good physique, athletic, bright and witty. No lie. Seeks an attractive, slim Jewish female, 27-34. Note/photo/phone. NYM S095

Lively, Lovely, Literate—Athletic lady, English professor, 39, seeks man of warmth and vitality, for caring and lasting relationship, 38-50. Photo. NYM S170

Long, Strange Trip—Potato farm girl turned publishing CEO - tall, striking, 36. Seeks more than "Ore-Ida" man to share french fries, books, rock and roll. NYM Photo please. NYM S193

Looking To Be Moonstruck?—Are descriptions like secure and well-off a turn-off? Tall, attractive, athletic professional man, 36, seeks funky, heart-driven, slim female beauty. Send photo, phone before next moon phase. NYM S287

Attractive Female, 37—Film producer. Also likes books, dogs, Central Park. Looking for a nice guy. NYM S214

Award-Winning Designer—With mini-skirt legs, 27, 5'10". Seeks creative, successful and playful male, 25-35, to be my match. Note/photo/phone. NYM S203

Male, Mid 50's—Seeking a passionate, sensitive woman, 40-50, interested in the arts and nature, with a slightly zany sense of humor. One who is not afraid of commitment. Single parent okay. NYM K823

Love, Love, Love—Beautiful, model-like, huggable, sensual, 5'8", 118 lbs, leggy, athletic, 32, Jewish female. Seeks caring, well-educated, tall, handsome, secure and accomplished male (33-40), for romance, excitement and lasting relationship. Bio/phone/photo! NYM S155.

Attractive Professional, 26—Seeks adorable, non-smoking, sweet, healthy female, 21-27, who enjoys dining out, travel, theater, rock 'n' roll, rainy nights, indoor/outdoor sports. Phone/photo. NYM S301.

Attractive Jewish Female—27, petite. Seeks Jewish male, 25-32, professional, warm, sincere, who enjoys the Mets in the summer and the Giants in the winter. Photo/phone/note. NYM S147

Attractive Female—Slim, 5'5", single parent, 30's, fun to be with, rides, sails, dives, ski and likes other fun things. Seeks man, 36-42, sensitive, loving, attractive, successful. Photo appreciated. NYM S246

Attractive, Prominent—Ivy League lawyer, lecturer, writer, young 55, looking for brains and beauty in woman, 30-45. Picture a must. NYM S299

Male, Very Successful—Sense of humor, bright, attractive, would like to meet Asian lady, 25-35, attractive, bright. I have homes in Westchester/Martha's Vineyard. Photo/phone and note please. NYM S151

Man Wanted—Affectionate, intelligent, caring, successful, generous, good sense of humor. I'm 38, Jewish, very pretty, classy, lovable. NJ. NYM R942

MD, 34, Athletic Male—Blue eyes, caring, sincere, Jewish. Seeks sincere, marriage-minded woman, 24-33. NYM R928

"Me"—Single white male, 37, 5'10", 170 lbs, good-looking, successful, business-owner, fun, healthy, avid tennis player, traveler, spirited companion. Looking to share quality times with: "You" - single white female, 25-40, brunette, attractive, slim, sincere, with active mind and honest heart. Where are "you"? Send photo/note/phone to: NYM R958

Be Great '88—Make it happen! Bright, tall blond, 50's, seeks strong, secure athletic man to share life! Photo. NYM S179

Be My Valentine—This very pretty, sexy, vivacious, successful Jewish Manhattanite in late 20's is interested in meeting professional Jewish GQ man with intelligence, sophistication, class and most of all spontaneity and wit, who enjoys fine dining, wine, theater and dreams of a possible everlasting storybook romance. Photo/note/phone, please. NYM S251

Bearded Teddy Bear—Non-conventional corporate exec, divorced Jewish male, 44, 6', with many passions. Seeks attractive, sensual lady. Let's discuss the possibilities. Photo helpful. NYM S159

Beautiful International Consultant—Slim, petite brunette, physically-challenged, non-smoker, PhD. Seeks an attractive, caring, witty, educated male, 38-48, to explore the delights of the world. Brief bio/photo/phone. NYM S215

Beautiful, Sexy Female—32, 5'8", with blue eyes you can get lost in, seeks tall, successful professional who is open to love. Note/photo/phone. NYM S007

Artistic, Expressive, Very Attractive—Professional Jewish woman, sense of humor. Seeks loving, vital, intelligent man, 38-50, for solid relationship. NYM S295

Retired, Good-Looking—50-year-old gentleman desires to meet interesting woman. NYM S272

Successful, Well-Educated, Handsome—31-year-old Jewish male, upper east sider, interested in marriage and family. Seeks female JD/MD/successful entrepreneur, 24-38. NYM S235

PhD Scientist—Jewish atheist, 33, loves loud music (rock and classical), aerobics, food and NYC. Seeks informal, intellectual, exceptionally intelligent woman who can tolerate my lousy electric guitar playing. Phone/photo. NYM S231

Philosophical, Romantic, Successful—37/5'10"/160, Jewish male seeks reserved, sensitive white female. NYM S014

Very Attractive Mediterranean—NJ, warm, professional lady, seeking 40-50, handsome professional gentleman, good sense of humor. Photo/phone. NYM S204

West Virginia Lady—With charming NY patina. I am very successful with a senior management job in publishing. Athletic, high energy. I love NY on weekends. Allergic to cooking and dependent personalities. Mid 30's, independent, wonderful sense of humor, no list of "must be's" for companions. NYM S156

Westchester Chiropractor—31, Jewish male, considered handsome, down-to-earth. Enjoys NYC, athletics, music, art, sailing, outdoors and golden retrievers. If you're a physically fit, 5'1"-5'7", non-smoking female counterpart with a positive value system, send photo/bio. NYM S216

Asian Woman Sought—By responsible engineer, 47. Have warm, searching spirit, solid values and good humor. Want marriage and children, country as well as city living. Please send letter with photo. NYM S249

One-Woman Man—Jewish, 35, 5'8", professional, handsome, good sense of humor. Seek slim Jewish gal, 28-35, to share romance, quiet times. Enjoy long walks and drives, movies, sports, travel, cuddling, etc. Photo please. NYM S228

Successful CPA—Slim, attractive, 45, 5'11", would love to meet slim, pretty, perky, intelligent woman, 30's, for a lifetime of laughter, music, summers at the beach. Non-smoker. Photo. NYM S262

White, Jewish Female—Small, spunky, attractive brunette, early 30's, seeks marriage-minded, white Jewish male, 40's, attractive, generous, established, loves music, theater, books, fine restaurants and fireplaces. Note/photo/phone. NYM S180

Male, 48 (Looks Much Younger)—6', 170, handsome, sensitive, creative, athletic, good sense of humor. Seeks pretty, professional female, 35-45. For sincere relationship. Photo a must. NYM S290

Pretty, Petite And Polished—Real estate powerhouse, single white female, 30's, seeks single, reflective gentleman of substance, 32-45. Let's go to contract! Photo/phone please. NYM S314

Seeking Special Lady—Sincere, caring, somewhat shy Jewish male, 40, seeks sensitive, warm, understanding Jewish woman, 33-45, honestly interested in a caring, loving, lasting relationship. Note/phone/photo? NYM R999

Modern Orthodox—Affectionate lady lawyer, now New Yorker, non-smoker. Seeks marriage-minded counterpart, 53-63, with integrity and joie de vivre. NYM S317

MS In Counseling—Striking, sexy and sensitive. Seeks a successful man. Photo/phone. NYM R981

Articulate Upper East-Sider—I am looking to meet a pretty, classy lady, 36-44. I am 57, 5'8", 155 lbs, cute professional and have run and finished a NYC Marathon. Photo/phone please. NYM S291

Tall, Dark, Handsome—Trim! Sensitive! Business owner. Seeks Italian beauty, 36-46, slim, traditional values, fun-loving. Stunning lady who thinks graying temples is hot and who wants to be loved being herself. Personal note and photo. NYM S257

Well-Balanced Guy—With a zest for life, 35, very cute, 5'11", athletic, slim, sincere, with lots to offer. If you are a slender, pretty, free-spirited gal with a warm personality, then get into NY mailbox with a note. NYM R991

Successful, Handsome Christian Male—36, adventurous, witty, lovable, likes arts, dancing, movies. Seeks shapely female, 26-40, with similar qualities. NYM S328

Very Attractive, Intelligent—Professional Jewish woman, 31, sensitive, giving and caring, seeks similar man for meaningful relationship. NYM S125

Tall, Slim, Professional—Woman, 35, loves city culture, outdoors, sports, dinners, talk, fun. Seeking like-minded man. Note/photo if possible. NYM R826

Sweet And Sexy Jewish female—31, very pretty, bright, feminine, funny, 5'2", blond. I like movies, baseball, books, music, beach, dining out. Looking for very handsome man, 27-38, with great sense of humor, to keep me company forever. Photo/letter. NYM R924

Tall Christian Blond—Seeks discriminating ballroom dancing partner. NYM S258

Very Attractive, Jewish, 38—Successful fashion designer with a sense of style and humor, worldly and sensitive. Seeks male 38-48, with same. Photo/note. NYM S268

Rick's Cafe. Misty Night.—Closing time. How will we meet again? Hero, 28-38, find this slim, blond, classic woman, 30, to share life's ad-ventures. NYM S190

Romance Without Games—Good-looking male, 30, MBA, banker, financially secure, intelligent, searching for female counterpart, age 25-35. Interested in travel, dining, museums, sports, films and keeping that special person happy. If you fit these requirements, please respond. Photo/phone. NYM S208

Stunning, Sophisticated Yet Simple—Bright, successful, creative exec, 26, looking to share mountains and musicals, beaches and BBQs, road trips and romance. Photo/note. NYM S303

Wanna Be Moonstruck—Elegant, self-sufficient, most times beautiful, mother of 3 usually beautiful children. Seeks simpatico, self-assured, romantic, 44-55, who enjoys, besides the usual stuff, spontaneity and a new idea. Bio/photo/phone. NYM S324

Never Met The Right Woman—Very attractive vegetarian male (doctor), late 30's, 5'9", very slim, easygoing, independent, love old rock 'n' roll, '50s and '60s cars, jogging and great vacations. Seeking pretty, slim, younger counterpart who's earthy, loving and lots of fun. Photo/phone. POB 84, Somerville, NJ 08876.

Stunning Blond—White female, 30, 5'6", 115 lbs, enjoys traveling, ethnic restaurants and the finer things in life. Seeks slim, handsome white male professional, 30-40. Photo/phone/note. NYM S124

Very Pretty, Slim And Fun-loving—Professional Jewish female, Ivy grad, well-traveled. Seeks well-educated, successful, attractive Jewish man, 37-48, with good sense of humor, open to the possibility of a relationship. Note/phone. NYM S269

Quintessential Guy—Handsome, successful, Jewish, 39, smart, fit, easygoing, blue eyes, blondish, top-rated cuddler. Seeks sweet, pretty lady with class and classy look. Bio/photo/phone. NYM S247

Ravishing Redhead—30's, professional, accomplished. Seeks attractive man, 35-50. Photo/note. NYM S233

My New Year's Resolution—Devote more time to my personal life! I'd like a smart, confident, tall Jewish guy, mid 30's to 40's, who is somewhat athletic. I'm 32, a successful attorney, very attractive and would now like to share my love and my life with one good man. Please send photo. NYM R954

Need A Friend—37, Jewish male, nice, professional, non-smoker, seeks pretty female counterpart. NYM S192

Slim, Auburn-Haired, Bright, Educated—Pretty lady (with nice legs) whose presence and smile radiate warmth and delight - might make your day and our future if you are a broad-shouldered, blue-eyed, successful man in his 40's, with humor, class, brains, heart and a love for the ocean. Photo, please. NYM S110

Something Different—41, divorced, Wasp, Manhattan man, politically conservative, professionally and financially secure, in search of a slightly older (late 40's) woman who's secure, relaxed and ready for romance. I'm 5'8", 150 lbs., and a smoker. If you're warm, bright and intrigued by the possibilities of a slightly younger man, send note/phone/photo. NYM S335

Very Handsome Attorney—Nice guy, Jewish, 34, seeks very pretty, bright woman, 26-33, to share all the good things in life. Photo/note/phone. NYM S218

Wanted—One very special man who is ready to make a commitment. What you are as a person is more important than what you earn. Please be between 40-55, preferably 6' or close to it, beard a plus. I am 5'3", attractive, 40, love cooking, photography, sports and the country. Note/phone/photo. NYM S316

Warm, Attractive—60-year-young, financially stable Jewish widow would like to meet intelligent, emotionally and financially secure Jewish gentleman. Desires a companionable, committed relationship. Photo/bio. NYM S177

Very Pretty, Very Bright—Jewish but not very, 34-year-old female wants to meet a very special guy very soon. NYM R850

Very Handsome Outdoor Type—And artist, widower, early 40's, with good sense of humor, owner of well-known 125-year-old romantic, Victorian, lakeside, mountain country inn estate retreat. Seeks lifetime relationship to share rewarding lifestyle. Not far from from NYC. Letter/photo a must. NYM S327

Need Teacher's Pet—Warm, fun-loving, real, female educater, 28, PhD-bound, looking to share country weekends, city days and cozy nights with a good man. Photo/note. NYM S308

Real Nice Guy—Catholic, 30's, financially and emotionally secure. Seeks down-to-earth, warm, caring Catholic female, 28-35, for all the things that matter in life. Note/phone, photo if possible. NYM S254

Renaissance Man—Sailor, skier, exec, seeks relationship with size 4-8, bright, attractive, athletic and outdoorsy, affectionate gal, 35-43, who wants to share moonlight, sunlight, sparkling seas and snow-capped mountains. Photo. NYM S142

Seeking Romance—Adorable, sexy, hard-working and successful film producer, female. Seeks romantic partner, 35-50, to share Manhattan arts, warm beaches and cool jazz. Living well is the best revenge. Note/photo/phone. NYM S163

Pretty Writer/Dog Lover—44, wants to share walks and dinner with someone other than her dog. NYM S061

Quick, Let's Huddle!—Super Bowl Sunday is approaching and I'd like to spend it with Mr. Right. I'm slender, 35, 5'5", Jewish, adorable and ready for your pass. RSVP with photo, hike. NYM S116

Semi-Wonder Woman—Seeks wonderful man, 50-60. POB 1000, NYC, NY 10023

Sexy, Sensitive—Mid 30's man, Libra, 5'7", 150, black hair, brown eyes. Seeks naturally beautiful, warm, spunky, hip, romantic woman. NYM R792

Shalom—Beautiful professional woman - warm, vivacious, cultured. Seeks successful Jewish man around 50. NYM S298

Shy Exec, 27—Single, white, attractive, successful NJ businessman. Seeks trim, very pretty lady, 21-30. Looking for someone to explore the finer things in life. Note/phone/photo please. NYM R957

Sincere, Intelligent, Witty—Jewish male, 32, not into games, seeks vivacious woman with petite frame and absurb sense of humor for harmonious relationship. Photo/note/phone please. NYM S270

Real Estate Investor—Fitness devotee, athletic, 5'10", politically conservative, culturally adventurous, MBA, Jewish male, 43. Photo, please. NYM S154

Warm, Sensitive And Mature—34, 6', handsome, blue-eyed, well-built, professional Jewish man, seeks a pearl. Must be real, must be sharp. NYM S306

Wasp Male MBA—(Midtown co-op). Seeks Wasp female over 35. Let's exchange photo/note/phone. NYM S008

Seeking Man Of Human Proportions—Lovely professional woman looking for substantial man in late 40's-50's, who appreciates the deeper qualities of a long-term relationship. No children need apply but the the little boy in you is certainly welcome! NYM S133

Warm, Pretty, Slim—Westchester professional, enjoys everything from sailing to the arts, seeks considerate, trim, accomplished, educated man, 45-55, who laughs easily. NYM S167.

Multifaceted Attorney—29, Jewish, handsome. Seeking down-to-earth, slim, intelligent female, 22-32, with good sense of humor, to be my summer love in the spring, fall and winter. NYM S248.

Sparkling, Brown-Eyed—Gemini, 26, warm, independent, pretty and funny, Jewish and loves the Mets. Seeking cute guy, ambitious, with similar likes and attributes, 28-35. Bio/photo. NYM T332.

Widower—58 - lonesome - love and photo a must. POB 6246, NYC 10128.

Wild And Crazy—No, not really - but now that I have your attention, I am a very pretty, 5'6", 32-year-old who loves to laugh and have fun. I am career-minded, intelligent, athletic, sophisticated, cultured and I am seeking a male with similar qualities. Photo/note/phone. NYM S181

CT Only—Tall, attractive, cultured professional female, late 40's, seeks male counterpart. NYM S230

Do You Want—To be introduced to European gentleman? - 38, 5'10", trim, handsome, firm-owner, unpretentious, near Philly. Well? NYM S119

Technology Stock Analyst—Tall sailor seeks "joie de vivre" with pretty, curvaceous, bright professional woman, age 34-48. My qualities are: non-smoker, moderate drinker, artistic and intellectual, Wasp. Photo appreciated. NYM S145

The Lady From Peking—Mid 30's, pretty, Oriental, creative designer, poetic yet passionate. Seeks male, 35-47, successful, honest and marriage-minded. NYM S120

Still Looking—For an attractive, warm, caring Jewish female, 24-30, who enjoys dinner and a movie and quiet times with good conversation. I'm 31, 5'7", blue eyes, brown hair, good-looking Jewish professional. Please be honest. Note/phone/photo appreciated. NYM S260

Witty, Vivacious Redhead—Glamorous 50's, Jewish, recently single, successful writer-musician. Creative, intuitive, sophisticated blend of humor, brains, spirituality. Seeks sensitive achiever, 55-65, adventurous, giving, for mutual kindness, warmth, affection. NYM S250

Famous Lecturer/Consultant—Handsome, well-liked, insightful, stories to share, 55, 5'11", 160 lbs. Strengths: sensitive, sincere, warm, funny, romantic. Loves: friends, real conversation, funny jokes, sad poems, food, antiques. Wants: gentle, natural, feminine, pretty woman (30's-40's), for friendship/romance. Non-smoker. NYM S123

An Uncommon Bond—You're a beautiful, bright, very athletic woman, 26-37, with a goofy sense of humor and an uncommon passion: auto racing. I'm a handsome, kind, successful, funny, athletic guy who lives in CT, works in NY - and drives race cars. This could be fun! Letter/photo/phone. NYM S242

Animal Lover—Single Jewish female seeks male counterpart. I'm adorable, bright, successful, playful, romantic, fit and 33. You're just as wonderful, looking for that someone special. You may have found her. Note/photo/phone. NYM S20.

Another Jewish MD!!—This one's 32, 5'6", blond, blue eyes, cute, athletic build, fun, good-natured. Seeks pretty, petite Jewish lady, 20-30. NYM S196

Attractive, Successful Woman—Academic, 54, companionable feminist, financially and emotionally secure, seeks male counterpart. NYM S278

Tall, Well-Built Male—6'2", moneyed, 46, attractive. Seeks a new romance, with 30-40, bright, attractive lady, good figure, who likes travel, dinners, lots of fun. Photo a must. NYM S220

Successful US/European—Art/business professional sought by desirable gem, 25, to marry. Photo/bio. NYM S315

Uncompromising, Petite Blond—32, successful artist, attractive, smart and funny. Seeks equal man of integrity with irreverent wit, for mutual adoration. Photo. NYM S157

Very Good-Looking, Slim Female—Great eyes and smile, seeks well-built, fun, sincere, warm Jewish guy, dark hair, mustache, 28-35, for special friendship. Photo, if you dare! NYM S286

Well-Educated And Secure—Oriental male, 28, with confidence. Seeks a warm, white female for a meaningful relationship. NYM S111

Beautiful Blond—Slender and smart, 33, downtown style and address. Seeks very handsome, funny, honest, bright, athletic man, 30-40, for seriously happy relationship. Photo. NYM S194

Special MD—Jewish male, 31, 5'8", slim. Seeking a very pretty, slim, single Jewish female to share the best life has to offer. Note/phone/photo (a must). NYM R838

Spirited, Pretty Lady MD—Seeks warm, sensitive, distinguished single gentleman, 44-55, for romance, friendship, and who knows what...? NYM S140

Art, Nature Enthusiast—Seeks stable man with an avid interest in people and places who would delight in meeting a slender professional woman, 40, with warmth and integrity. NYM E345.

Pretty Designer—Ready to meet an exhilarating, successful single man, 55-65. Creative, chic woman would like a healthy companion, not a Siamese twin, for museums and markets, peasant cooking, laughs and salty conversation. Please include recent photo with bio. NYM S265

Soft, Sensual Blond—Bright, giving, successful. Seeks same in man, 40-50, who is not afraid to be monogamous, committed and loved. NYM S158

Sophisticated, Educated, Caring—Attractive, slim, 5'6", 40, successful, down-to-earth, Jewish professional woman who likes children, enjoys the arts, the outdoors and wants to share life with intelligent, successful, non-smoking man with diverse interests and sense of humor. NYM S134

Are You For Me?—Bright, warm, pretty female, 42, seeks single male to explore city and self in love/friendship. NYM S098

Stimulating And Creative—5'10", 32, slim, considered strikingly attractive, successful professional woman with unusual and broad background, who is caring and affectionate and balances hard work with a love of what New York offers. Looking for a man to share it with. He is a counterpart, 30-45, tall, very bright, imaginative, spontaneous, considerate, self-assured and ready for a serious relationship. Note/phone/photo preferred. NYM S199

Stop And Consider—Divorced white female, 44, attractive, 5'2", varied interests. Looking for someone to be the most important person in my life. NYM S244

Smart, Pretty Woman—34, 5'7", slim, eclectic, creative, gracious hostess, at times frivolous, moody, dreamer, always sincere, prankster. Seeking male: wise, funny, nice-looking, health-conscious, success. NYM S279

Ann Jillian Look-Alike—Kind, honest, humorous, world traveler, psychologist. Seeks 30ish, easygoing guy with good heart. Religion no object. Phone/photo/bio preferred. NYM S188

Widower Wanted:—Warm, witty, well-built, for wholesome, winsome, worldly, Westside (Manhattan) woman writer. Handwritten reply please. NYM S143

Spirited, Sensual, Sensitive—Extremely attractive, 33, Jewish, successful NJ woman, seeks wonderful man, 32-50, for love and friendship. NYM S305.

Statuesque, Attractive Blond—Enjoys everything from the arts to fishing. Seeks intelligent, kind, caring man, 45-55. Animal lover. Photo. NYM S121

Handsome Jewish Attorney—35, seeking petite, very pretty, passionate lady for the real thing. Photo/note/phone. NYM S232

NEW YORK'S CLASSIFIEDS' SPECIAL ENTERTAINMENT

Section has the latest word on where to find tempting treats and spirited drinks, elegant party spaces, dependable party help, engaging entertainers and superb music.

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Vivacious, Slim Professional—Redhead, 42, Jewish. Seeks intelligent, sensitive man for laughter, companionship, adventure, love. Note/photo/phone. NYM S273

Imperfectly Beautiful—Incredibly sexy female MD, seeks tall (5'10" plus), incredibly good-looking, athletic professional man, 30's-40's, non-smoker, in therapy, truly ready for love, marriage and family. Credible imperfections gracefully considered, but not without photo. NYM S122

Non-Princess, Scrabble Addict—Seeks easygoing, fun, nice guy, 35-50. NYM S239

Great Gal In Small Package—32, 5'1", Ivy-educated, attractive, athletic and affectionate. Seeks life-loving, caring man for lasting relationship. NYM S186

One Of A Kind—Black, attractive RN, 38, shapely. Seeks unafraid, reliable, intelligent man for serious relationship. Photo a must. Phone/bio please. NYM S201

Park Avenue Glamour Lady—With bright eyes, sought by tall, creative, very successful, confident Englishman. If you are fond of splashy, stunning gowns, being spoiled tenderly, and seek romance, roses and love, let's meet. Photo appreciated. NYM K822.

Are You A Widower—Over 40, needing a 5'2" blond? Phone/photo. NYM S117

Very Shy 20-Year-Old College Student—Looking for an outgoing young woman to offset my shyness. Must be attractive with a sense of humor. Photo and note a must. NYM R852

Attractive, Warm Brunette—Many interests. Seeks caring, secure Jewish man, 48-59. Non-smoker. NYM S197

Be My Birthday Present—Fun, pretty, tall, Jewish, 27. Seeking smart, tall, witty, male, 26-35. NYM T333

Beautiful, Blue-Eyed Blond—PhD executive lady, 37, 5'6", Christian, elegantly slender. Enjoys city/country life, skiing and the company of that special man. Seeks an attractive man with similar background who has a good sense of humor, loves to play and is looking for a lasting relationship. I promise you a wonderful time. Bio/phone/photo please. NYM S183

Female Runner Seeks Partner—Effervescent ad exec, 26, attractive, slim optimist. Looking for warm, fun-loving male to share a loop around the park and more... Photo. NYM S206

Gay Woman, 37—Well-educated, professional, warm, attractive. Seeks counterpart to share: good books, movies, jogging, tennis and hiking. NYM S195

Gorgeous 25 Jewish Valentine—Devoted values, honest, wit, sexy 110, 5'3". Be Jewish, not sensitive only. Handsome sweetheart, 24-30ish, over 5'9". Cupid tell him. Photo a must/exchange! POB 1046, Great Neck, NY 11023.

Bright, Beautiful, British—Dancer's body, scholar, 30's. Loves theater, the Mets, 60's music. Seeks fit, non-smoking, youthful man, 33 plus. NYM S172

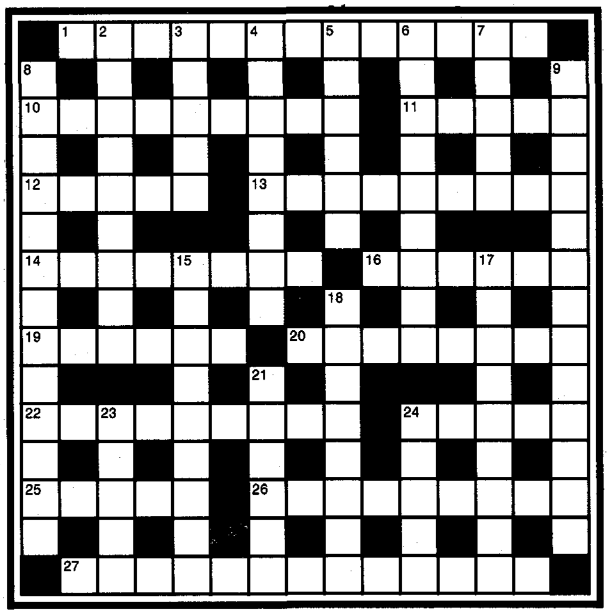
ANNOUNCEMENT

Men!—Share wine, good talk, Manhattan skyline with sophisticated, straight, single New Yorkers, 45-65. No Fee. NYM S319

‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

1 Grammatical optimism? (6, 7)
10 Lifeless girl and I marry after one. (9)
11 Hero who makes capital with nothing. (5)
12 Clubs as means of restricting liberty. (5)
13 Try, perhaps, to contact the county. (9)
14 Individual among those unhappily fated to be handicapped. (4-4)
16 Oriental relative found in a stream. (6)
19 Crazy about a girl providing something to eat. (6)
20 Less than a century in a number of matches. (8)
22 Soldiers quickly needed because of fresh rising. (9)
24 In getting the habit eradicated he uses his teeth. (5)
25 Stay covered in something black. (5)
26 The rear can go astray as a result of pride. (9)
27 Click perhaps not publicly tried. (5, 2, 6)



DOWN

2 After a party the sailors are in the nude possibly wearing no clothes. (9)
3 They are single but we have an egg inside us.(5)
4 Time a saint is converted by one who subordinates church to state. (8)
5 American certainly about to be brought up in darkness. (6)
6 Country place which provides us with ham for use. (9)
7 Arrived with a ring in a small part. (5)
8 Wrongly explains the times printers are wrong. (13)
9 A lot of houses behind the college used for government. (7, 6)
15 Ship of the desert wrecked with a man inside. (9)
17 Nothing held by a man outside the north-east is wetter. (9)
18 Being in the past may make it so rich. (8)
21 Oriental one follows a single friend who has lost nothing. (6)
23 Material for a Russian. (5)
24 The lady of rank has to live with the opposite of a simpleton. (5)

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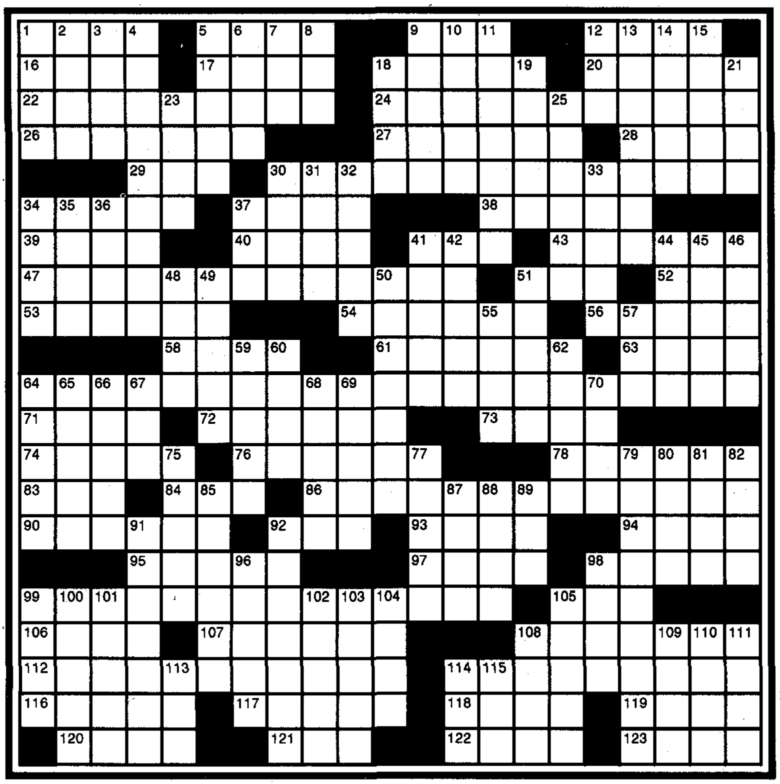
‘CHINESE PUZZLE’: ‘CUE’ CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Luggage
5 Half a Samoan capital
9 Part of TGIF
12 Credit’s alternative
16 Butter look-alike
17 Assert
18 Silent sufferer
20 Milo or Tessie
22 Chinese muddle?
24 Chinese torture?
26 Teapots
27 Dress shapes
28 Like a weak consonant
29 Word for Peck’s boy
30 Chinese irrigation project?
34 Scout’s job, familiarly
37 Cannon sound
38 Togetherness
39 Legal-rights org.
40 Batsman Jorge
41 Quick to learn
43 —— up (comes clean)
47 Emigré to China?
51 Moonmobile
52 Old verb ending
53 Elephant-rider’s seat
54 Close copy
56 Bird in “Peter and the Wolf”
58 Forum robe
61 Namesakes of a Biblical prophet
63 Take —— stride
64 What Chinese maps do?
71 Rainy-day rarity
72 Adapt machinery
73 Prefix in Damascus
74 Solemn procedures
76 Slow movements, in music
78 Muse of astronomy
83 Behave humanly, to Pope
84 Letter addenda: abbr.
86 China’s Don Quixote?
90 Gun, for one
92 Author Deighton
93 Needing rain
94 Suit —— (fit exactly)
95 Sultan’s decree
97 Goats’ conversation
98 Bungle
99 Chinese ballpark?
105 “Le —— d’Or”
106 Sci-fi sightings
107 Brando role
108 Floods
112 Richly clad Chinese emperors?
114 Chinese hospital?
116 Of the arum family
117 Raw-fish dish
118 Vino city
119 Fish for 117-Across
120 Medieval menial
121 Jackie’s sister
122 Writer Silverstein
123 River of Flanders

DOWN

1 Dark beer
2 Lily plant
3 Polite bloke
4 Not hard cover
5 Walked the floor
6 Caesar’s bird
7 Malabar Coast state
8 Have the deed to
9 “—— every little star . . .”
10 Pick-me-up
11 Leave work, officially
12 Lettuce variety
13 Rhett’s rival, et al.
14 Recoiled, as a horse
15 Would-be-redhead’s buy
18 Saxophonist Getz
19 A baseball Jones
21 “Full many —— of purest ray serene”
23 —— Bator
25 As large ——
30 Stalin’s birthplace
31 College mil. gp.
32 Astound
33 Particulars
34 Allergy symptom
35 Yodeling feedback
36 Talon
37 Kind of constrictor
41 Cast member
42 Body ology
44 Sixth, to Sophia
45 Professional standard
46 Leg cut of beef
48 Goliath’s hometown
49 D-day attack time
50 Level of authority
51 WW II admiral
55 Dowels
57 Balloon filler
59 Celts
60 Theatrical assn.
62 Plunk the strings
64 Scatter about
65 African republic
66 Newsboy’s shout
67 French co.
68 Mel, the “Velvet Fog”
69 Golfer Ben
70 Pearl Harbor code word
75 Athletic activity
77 Gershwin song, 1924
79 Ancient times
80 Sgts., e.g.
81 “If —— a Hammer”
82 Car
85 Posh
87 Herr’s wife
88 Dramatist O’Flaherty
89 Sale notices
91 Football
92 Mary Ford’s partner
96 Faculty executives
98 Hoodlum’s date
99 Arizona border city
100 In flames
101 Don’ts
102 Cup, in Cannes
103 —— drop of a hat
104 “. . . the —— was born”
105 Director De Mille
108 Be overfond
109 African antelopes
110 “—— Kleine Nachtmusik”
111 Wound evidence
113 J.F.K.’s predecessor
114 Grad. degrees
115 Cigar-dropping



Solutions to last week’s puzzles appear on page 90.

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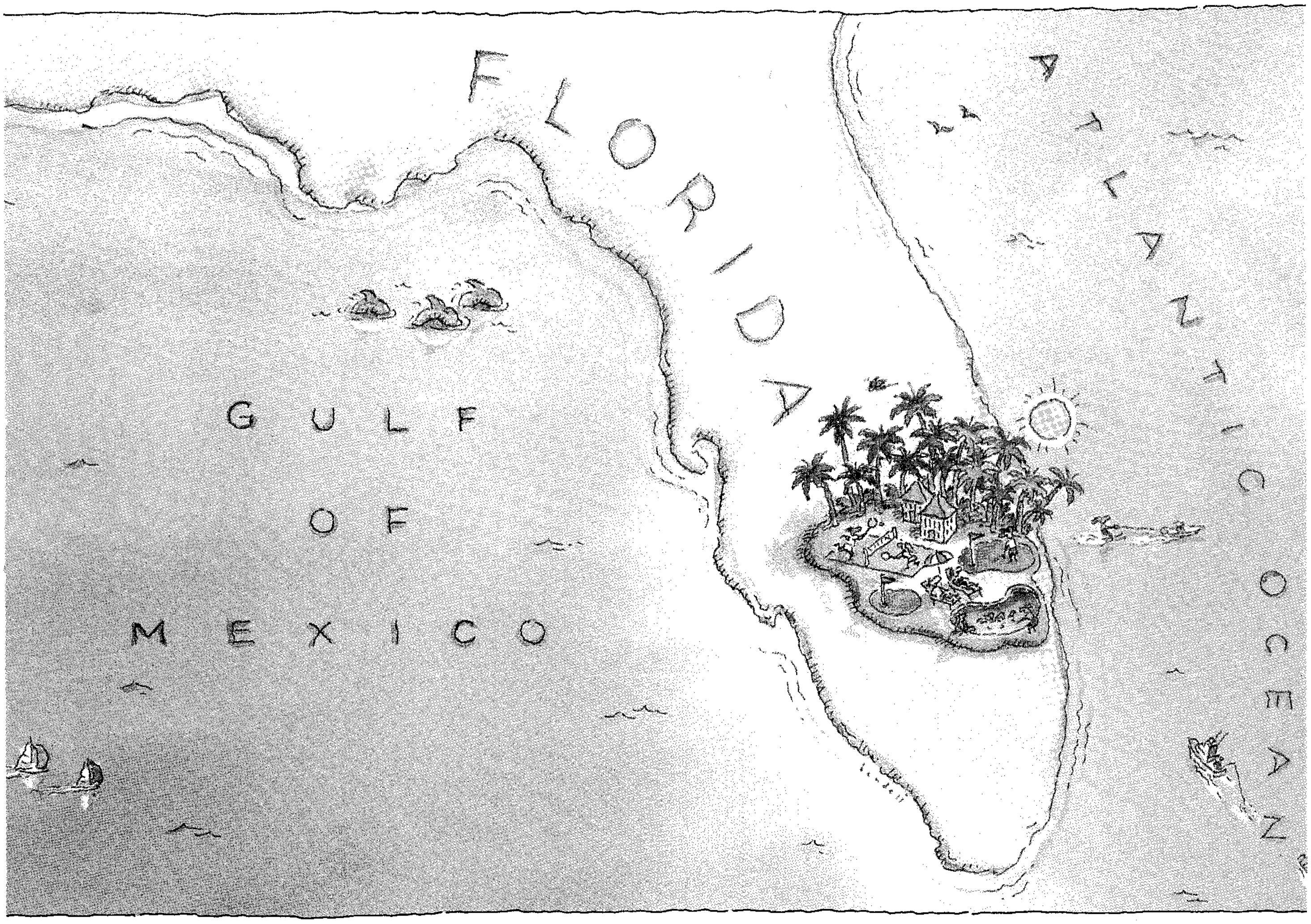

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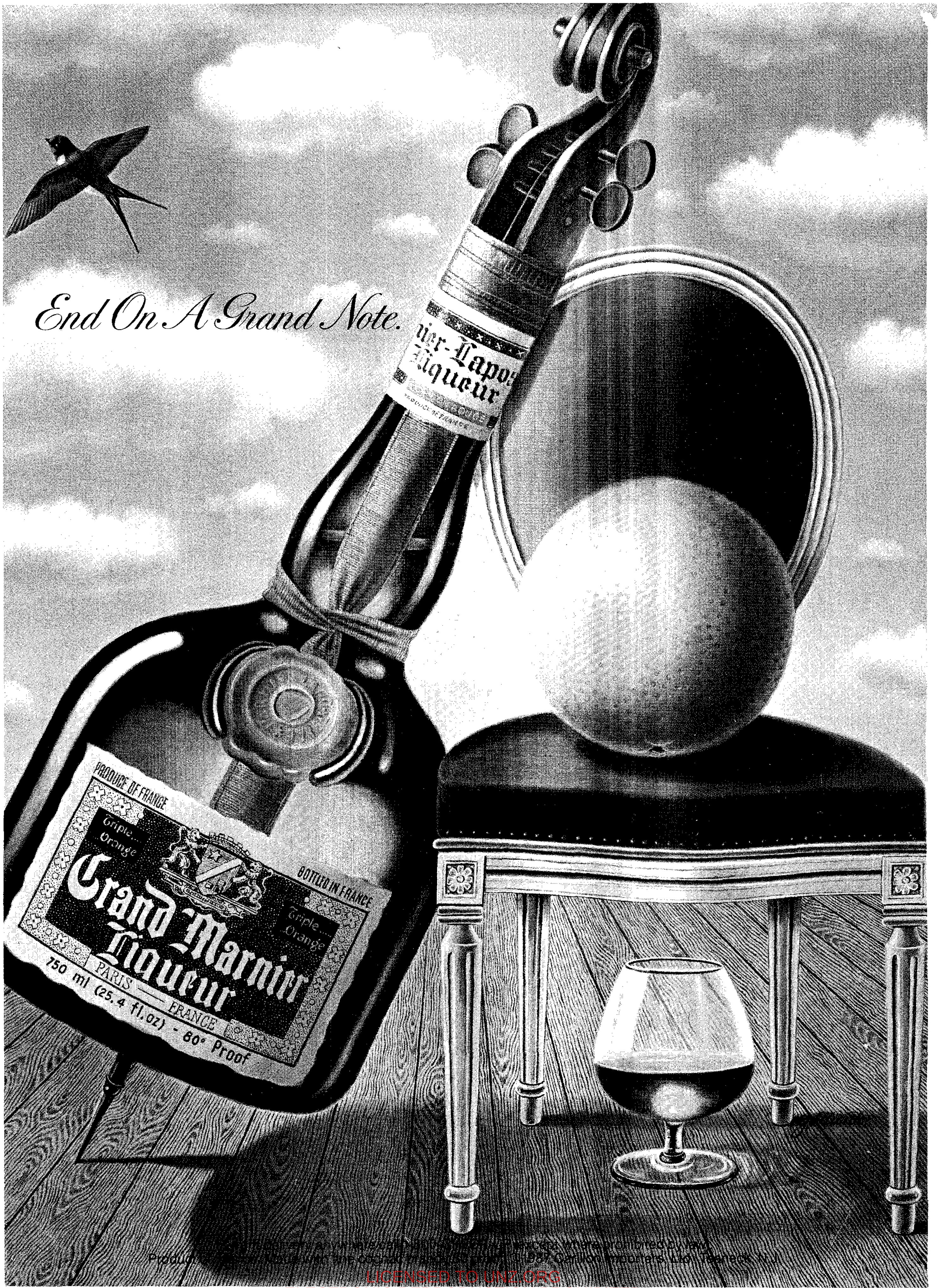
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